DS9
30 YEARS ON!

# STAR TREK EXPLORER

THE DEFINITIVE GUIDE TO THE GROUND-BREAKING SERIES

THE OFFICIAL MAGAZIN

№6
ALL NEW LOOK

## Special Effects Secrets!

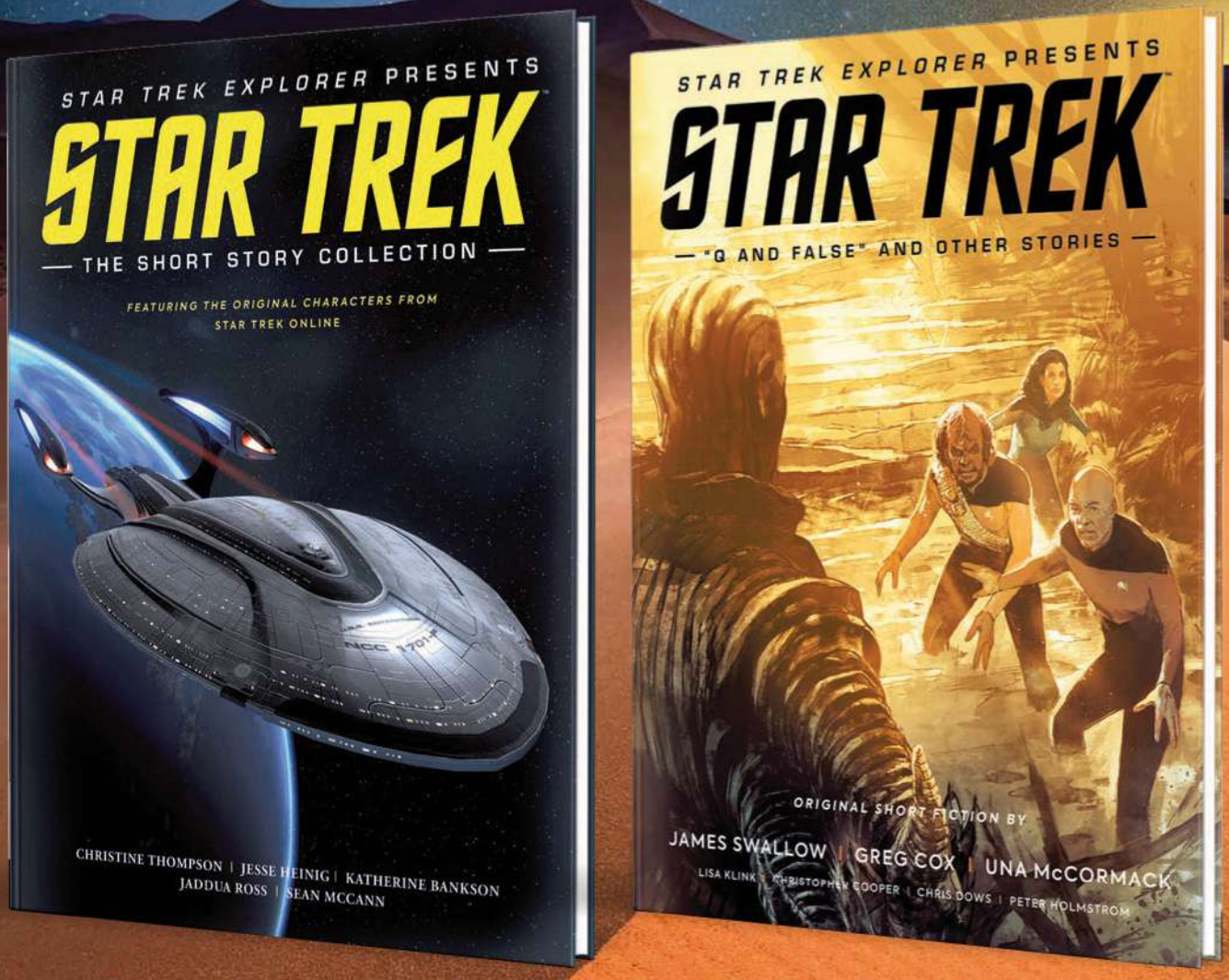
## Nana Visitor

Looking Forward, Looking Back

# PICARD RETURNS!

+ EXCLUSIVE SHORT FICTION

# THRILLING COLLECTIONS OF *STAR TREK* SHORT STORIES!


STAR TREK EXPLORER PRESENTS
STAR TREK
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FEATURING THE ORIGINAL CHARACTERS FROM STAR TREK ONLINE
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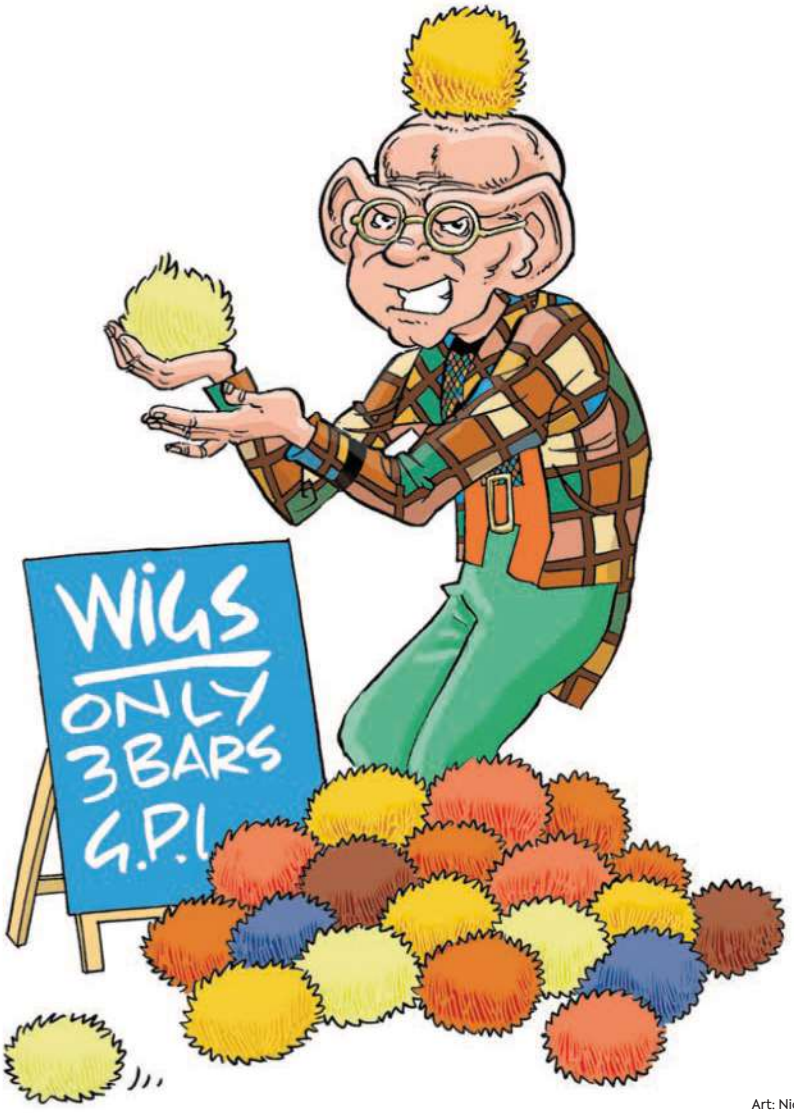
# Captain's Log




Art: Nick Miller

There's plenty to celebrate with this issue of ***Star Trek Explorer*** – not least that plenty of new *Star Trek* is on the way in 2023, from the final season of *Star Trek: Picard*, to new seasons of *Discovery*, *Strange New Worlds* and more to look forward to in coming months. I hope you're looking forward to them all as much as I am.

Tying in with the arrival of *Picard* on our screens, I hope you'll enjoy our interview with showrunner **Terry Matalas**, talking about his unique contribution to the show. Many thanks to him for taking time out of his schedule to talk with Ian Spelling.

We're also, of course, continuing our celebration of 30 years of ***Star Trek: Deep Space Nine*** this issue, a series only slightly older than this magazine, which still has plenty to offer – as *Lower Decks* showed us, recently.

We've got the first of a two-part chat with **Nana Visitor**, and plenty of features for you to enjoy, including exclusive DS9 fiction. And we didn't have to haggle with Quark for any of them.

DS9 also shapes a new addition to *Explorer*'s line-up, the debut of "**The Collectors Guild**", a new column by Lisa Herrera, who comes aboard to share some of her amazing collection of *Star Trek* rarities. Lisa joins another newcomer to our team, Rich Handley, who'll now be bringing us regular items on *Star Trek* comics, past, present and future.

I think you'll be suitably impressed with Lisa's finds… but I do hope what she shares won't leave some of you digging for lost latinum, down the back of your couch!

John Freeman
***Editor***

STAR TREK EXPLORER
THE OFFICIAL MAGAZINE

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EXPLORING THE *STAR TREK* UNIVERSE

WORDS: JAY STOBIE

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## *Star Trek*'s Newest Stars

There are some major additions to the *Star Trek* family this year, on the live action shows. Amanda Plummer, Ashlei Sharpe Chestnut, and Mica Burton suited up for *Star Trek: Picard*'s final season, launching globally this February, while *Star Trek: Discovery* welcomed Callum Keith Rennie, Elias Toufexis, and Eve Harlow to its fifth season.

Plummer, the daughter of Christopher Plummer (*Star Trek VI*'s General Chang), Toufexis (previously seen as a convict in *Discovery*), and Burton, the host of several *Star Trek* events and real-life daughter of *Star Trek: The Next Generation* legend LeVar Burton, already have their own prominent *Trek* connections.

• **For teasers about *Star Trek: Picard*, check out our interview with showrunner Terry Matalas interview on Page 12**

**01** Amanda Plummer

**02** Ashlei Sharpe Chestnut

**03** Mica Burton

**04** Callum Keith Rennie

**05** Elias Toufexis

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# Kirstie Alley, Louise Fletcher Remembered

*Star Trek* fans have mourned the loss of two *Star Trek* alumni in recent months: Kirstie Alley (12 January 1951 – 5 December 2022; age 71), who played the Vulcan, Saavik, in *Star Trek II: The Wrath of Khan*, a role that earned the actress, perhaps best known for her work on the comedy show, *Cheers*, a nomination for a Saturn Award by the Academy of Science Fiction, Fantasy & Horror Films.

"I got to interview her several times over the years," notes *Star Trek Explorer* writer Ian Spelling, recalling the actress once told him she wouldn't have a career if it wasn't for *Star Trek II* and director Nick Meyer.

Also passed is actress Louise Fletcher (22 July 1934 – 23 September 2022; age 88), known for her recurring role as Kai Winn Adami on *Star Trek: Deep Space Nine*. Prior to her *Trek* credentials, Fletcher won an Academy Award for Best Actress due to her brilliant work in 1975's *One Flew Over the Cuckoo's Nest*. Fletcher also received Emmy nominations for guest spots on *Picket Fences* and *Joan of Arcadia*.

The *Trek* faithful will always remember Fletcher for the way she crafted Kai Winn into becoming one of the franchise's most complex villains. Although she only appeared in 14 DS9 episodes, Fletcher seized these opportunities to showcase Winn's manipulations in a way that made the character one that fans simply loved to hate.

While every single one of Fletcher's episodes is worth rewatching, those new to DS9 will want to be sure not to miss the religious fundamentalism depicted in "In the Hands of the Prophets," the heartbreaking political machinations on display in "Life Support," and the closing chapter to Winn's story as shown in "What You Leave Behind."

*Explorer* sends its condolences to the family, friends, and loved ones of both actresses.

# Bird of 'Play'

On the heels of their successful *U.S.S. Enterprise* playset, Playmobil recently decloaked their latest venture: a playset based on the Klingon Bird-of-Prey from *Star Trek III: The Search for Spock* and *Star Trek IV: The Voyage Home*. With movable wings, a stand based on the infamous Genesis planet, and six figures from the film (Kruge, Admiral Kirk, Spock, Maltz, Kruge's Targ, and the Klingon Gunner) all included, the set is perfect for both play and display.

First introduced as an enemy vessel in *Star Trek III*, this Bird-of-Prey was commandeered by Admiral Kirk, renamed the *H.M.S. Bounty*, and utilized to travel to 20th century Earth in a victorious effort to recover two humpback whales in *Star Trek IV*. Similar Klingon designs were seen in use throughout the three *TNG*-era series. You can order yours today at EntertainmentEarth.com.

# Step Into Strange New Worlds

**Do you want to be like Spock? Of course! Everyone does. John Fluevog's *Strange New Worlds*-style Starfleet boots give you the opportunity to walk a mile in Spock's shoes, as the old Earth saying goes. Crafted from smooth leathers and elastic, the boots feature injected rubber soles and a leather ankle harness, and an OrthoLite hybrid molded insole made from 20 percent recycled materials.**

As an added bonus, the entire ensemble is topped off by the classic *Star Trek* delta insignia in a gunmetal finish. Not sure which Starfleet division you'd like to serve in? Luckily, the boots are available in both black (worn by command, operations, and sciences officers) and white (seen on medical staff).

John Fluevog is an independent designer and retailer, who has has been steadfast in creating 'unique soles for unique souls' since 1970, footwear that has been seen everywhere from the feet of Madonna, Beyoncé, Lady Gaga and Jack White to the runways of high fashion. He was recently recognized as The Canadian Footwear Industry's Shoe Person of the Year and Fluevog Shoes was named one of the world's most innovative companies in the fashion industry by *FastCompany* magazine. Gear up at Fluevog.com.

## *Cerritos* Style

The official *Star Trek* Shop is the place to go for your *Lower Decks* swag. The site boasts an array of t-shirts, ranging from the *Lower Decks* Crew (complete with images of Mariner, Boimler, Tendi, and Rutherford on the back) and the Space: The Funnest Frontier (depicting the *U.S.S. Cerritos*) designs to the Rarely Going Where No One Has Gone Before (featuring the Lower Deckers and the Command Crew) and Cool Scrappy Underdogs (once again portraying our favorite Lower Deckers) tees.

Complete your ensemble with the colorful Blocks Pattern Athletic Shorts, which show off the *Cerritos* crew, or the classic Delta Badge Adult Shorts. Head over to Shop.StarTrek.com to add some *Lower Decks* hijinks to your wardrobe.

## Gaming Greats

As the *Deep Space Nine* Arc endures a full-scale war in *Star Trek Fleet Command*, players can now play as the new Bajoran Faction, acquire Gul Dukat as an Epic Officer, experience over 20 new Story Missions, and much more. Additionally, the mobile strategy game has introduced a ship ability called Automated Defenses for the Bajoran vessels. Set course for StarTrekFleetCommand.com to find the latest updates, connect with other players, and learn how to start playing the game.

Heading over to *Star Trek Online*, *Strange New Worlds* fans will recognize the arrival of the Federation starship *U.S.S. Farragut*, which showed up in "A Quality of Mercy," the time-bending first-season finale that found Captain James T. Kirk in command of the vessel during an alternate version of the iconic events portrayed in the *TOS* episode "Balance of Terror." Listed as the *Farragut* Temporal Cruiser (T6), players can now obtain and captain the vessel. Learn more about the ship and its features at PlayStarTrekOnline.com.

# Risan Shores to a French Chateau

**The *Star Trek Wines* team has been hard at work, miraculously replicating, without the help of a replicator, some of *Trek*'s most sought-after vintages. Scanning original prop bottles to match screen-used items is only part of the process, as they also manage to find the perfect flavors to pair with each fictional beverage.**

Recent additions to their line is a Risan Rosé, plucked from the first season *Enterprise* adventure, "Two Days and Two Nights," as well as a Risan white wine, based on a bottle from *Picard*. These two items can be purchased together or as part of a collectable ten-pack that boasts every wine currently available.

Moving closer to home, two new vintages of Chateau Picard are also available to order at StarTrekWines.com. Seen in the background of Captain Pike's quarters in the *Strange New World* episode, "Children of the Comet," the 2221 Chateau Picard elegantly complements the 2401 Chateau Picard, a highly regarded Cru Bourgeois Bordeaux. The 2401 comes complete with a full metal label and a silicone rubber topper.

The 2221 and 2401 vintages are available in a special *Picard* three-pack. Also making its way to the market is the long-awaited Romulan ale bottle that contains a deliciously blue Romulan Vodka.

Stay tuned to the *Star Trek Wines* website for all future updates. Unfortunately, the company is only shipping to destinations in North America, at present.

# The Federation's Finest

It's time to call in the fleet! BlueBrixx has added to its armada of *Star Trek* vessels with some of Starfleet's most famous starships. BlueBrixx-Pro's massive 2,856-piece *U.S.S. Defiant* build measures in at an astounding 20-inches in length, while the 492-piece *Enterprise* NX-01 and 489-piece *U.S.S. Enterprise*-E run approximately 10-inches and 13-inches in length, respectively. These stellar vessels can be purchased at BlueBrixx.com, where the company ships internationally.

The Federation shipyards have been busy, as AMT Models is also getting in on the fun and re-releasing its 1/650 Classic *U.S.S. Enterprise* NCC-1701 50th Anniversary plastic model. The 18-inch long *Constitution*-class kit, which requires paint and glue to complete, comes equipped with a dome base and a decal and sticker sheet, as well as special packaging that celebrates *Trek*'s 50th anniversary which took place in 2016. Warp over to WonderlandModels.com to grab your own model of the ship captained by Robert April, Christopher Pike, and James T. Kirk.

# There Are *More* Lights!

A new collaboration between *Star Trek* and Pottery Barn Teen is absolutely *glowing*. Highlighting the collection are the Backlit Starfleet Logo LED with Sound Sync and Live Long and Prosper LED Panel, each of which contains LED bulbs that have six lighting movement modes with four colors and a music sync LED strip with remote control. These LEDs supply a brilliant ambience sure to brighten any mood.

The light show continues with the *Enterprise* Table Lamp, a source of illumination that stands 18-inches tall and includes a stand surrounded by a stellar model of the *U.S.S. Enterprise*-D. Crafted from resin and iron with a linen shade, the lamp also features a black, hand-painted finish.

These items, as well as a host of *Trek*-themed ornaments, sheets, pajamas, pillows, and bags, can be ordered at PBTeen.com

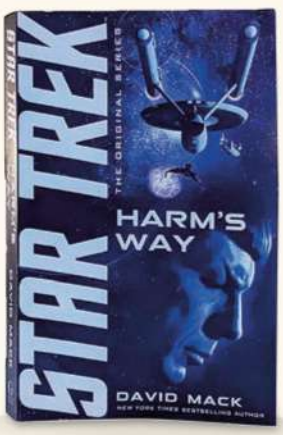
## The Warp 5 Wonder

EXO-6 celebrates Captain Jonathan Archer with the first item from its *Star Trek: Enterprise* line of 1:6 scale figures, portraying the NX-01's commanding officer in his blue Starfleet duty uniform with his phase-pistol, communicator, and scanner alongside him. Standing 12-inches tall, Archer is equipped with more than 30 points of articulation and soft plastic boots. Visit EXO-6.com to learn more about the Captain Archer figure and EXO-6's other *Star Trek* releases.

# Prodigy Pals

The ragtag crew of the *U.S.S. Protostar* started out as strangers, but these captivating characters have gradually learned to know and trust one another throughout *Prodigy*'s first season. The new Playmates line of *Prodigy* figures provides you with an excellent opportunity to both add to your *Star Trek* collection and show your love for the hit Paramount+ series.

The first four releases include plastic action figures based on Gwyndala, Dal R'El (who comes with fan-favorite Murf!), Zero, and Jankom Pog. While the Gwyndala and Dal R'El figures stand 5-inches tall, the Zero and Jankom Pog figures measure in with heights of 4-inches. Priced at $14.99 per toy, each action figure can be ordered now at EntertainmentEarth.com.




## Author, Author

Prolific *Trek* author and *Star Trek: Prodigy* consultant David Mack has returned with an exciting new TOS novel called *Harm's Way* which follows Captain James T. Kirk and the *U.S.S. Enterprise* on a perilous mission involving a Klingon starship and Starfleet's enigmatic Operation: Vanguard. Priced at $16.99, *Harm's Way* can be purchased by heading over to SimonAndSchuster.com.

## *Lower Decks* Legends

The Saints of Second Contact. The Saviors of the *Cerritos*. The... well, let's just say that the *Lower Decks* crew has managed to make quite the impression on the rest of Starfleet. Represent your affinity for Beckett Mariner, Bradward Boimler, Samanthan Rutherford, and D'Vana Tendi by procuring some epic *Lower Deck* pins from Zen Monkey Studios.

Each antique gold-style pin with sandblasted texture features a detailed image of a Lower Decker on a circular background. Measuring 1.65-inches in width, these enamel pins will let everyone know that you don't need to be a bridge officer to honorably serve in Starfleet. The pins can be purchased at ZenMonkeyStudios.com.

# Designing the Final Frontier

**It starts with an image, whether it's drawn on the back of a napkin or created as a fully-rendered digital model. Veteran designer Neville Page has done it all in his long and eclectic career, and that work is now chronicled in *Star Trek: The Art of Neville Page*. Here, Joe Nazzaro reveals how the book, to be published by Titan Books soon, focuses heavily on Page's *Star Trek* work through the decades, from the three J.J. Abrams films, to *Star Trek Discovery* and *Picard*...**

FROM THE KELVIN TIMELINE TO STAR TREK: DISCOVERY AND STAR TREK: PICARD
INSIDE THE MIND OF THE VISIONARY DESIGNER
STAR TREK
THE ART OF NEVILLE PAGE
JOE NAZZARO

*The Art of Neville Page* examines the artist's career from his early days as an industrial designer to his work on such A-list features as *Avatar, Super 8*, *Cloverfield* and *Prometheus*, as well as the evolution of film design. "Digital was just a camera choice back then," he recalls, "and Photoshop wasn't something you could use as an artist. As we graduated, it was still old school pen and paper or clay, but by the time I was working with Jim Cameron on 'Project 880,' about creatures on an alien planet, I was building up an abundance of technical expertise as to how these creatures should work.

"As I finished my three years at Lightstorm, I got an email saying, 'I'd like you to consider being part of this monster film…' but I was so busy, I read the mail and forgot about it. When I finally looked this guy J.J. Abrams up, I thought, 'Oh geez, Neville, learn to respond to your emails!'

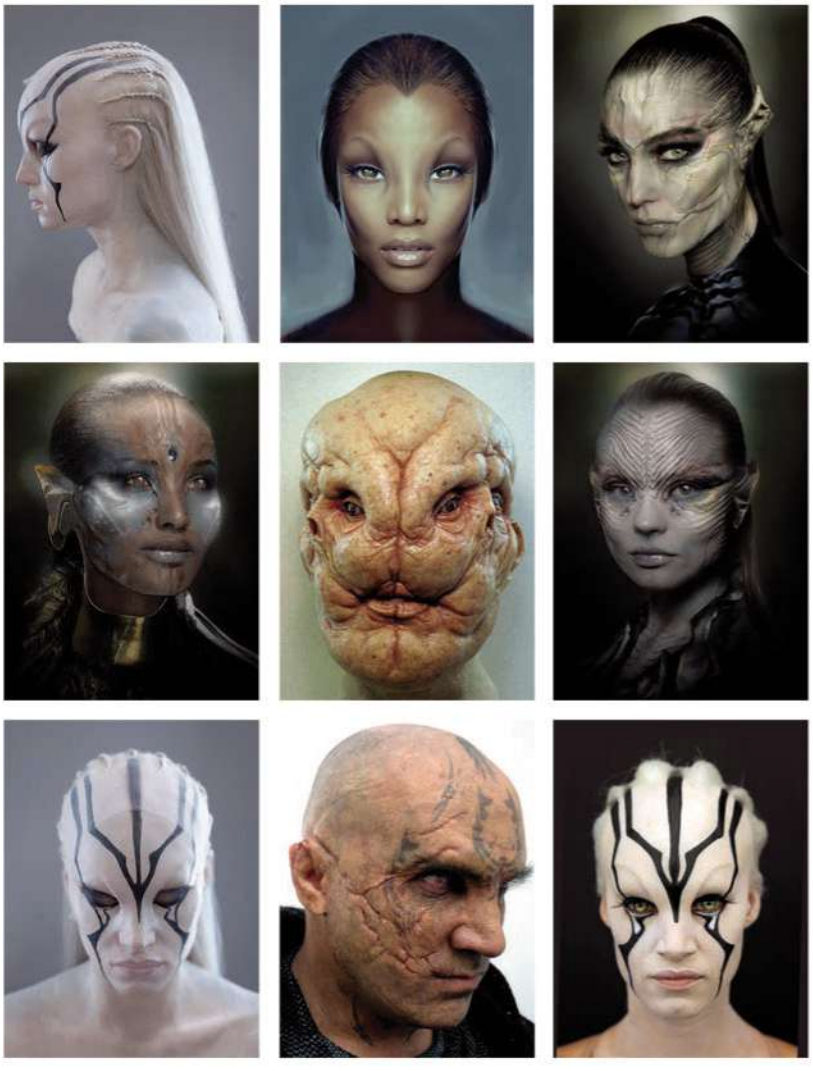
"I quickly called J.J. who said, 'I'm working on a secret project, it's a super low budget but it's got a giant creature in it, and we would love to talk to you about! it' That experience on *Cloverfield* eventually rolled into *Star Trek (2009)*, which was an incredible journey, so you never know who your path is going to cross in life.

In addition to his role as artist, Page has donned the alien prosthetics himself, first as a Romulan in *Star Trek,* and years later working on the redesigned Klingons for *Star Trek: Discovery*. "We knew Eric Bana [who played Nero] was going to be the main Romulan," he notes of the former, "so I grabbed a photo of him to work on, but Eric wasn't there for the make-up test, and since we were about the same height, they did the test on me."

It was Page's Romulan make-up test that actually led to a small appearance in the film. "I thought it would be easy to put on make-up and stand in the background, but I was established as Nero's right-hand man, which meant I was there for an entire week, so between takes, I was constantly designing on my laptop and tablet while in make-up.

"When we were getting to my last day, J.J. said, 'Hey do you want a line? It would be fun to have you say, "Captain, I just picked up another ship!"' I thought it would be fun if it ever happened, until J.J. said, 'we're shooting your scene next!'

"I was standing on my mark, and I could barely see out of my good eye where the camera was. There was smoke and steam and dripping water, and J.J. called 'Action!' so I spun my head around and said the line. J.J. laughed and said, 'That was amazing, Neville, let's do it again - and this time can you use consonants?' I rehearsed that line a thousand times, but now I was slurring the whole thing! So that was awful, but I finally got it, and it's in the film."



SPOILER WARNING!

# TERRY MATALAS

INTERVIEW BY IAN SPELLING

*Star Trek*, for Terry Matalas, meant Sunday afternoons perched on the couch with his dad, excitedly watching repeats of episodes featuring Captain Kirk, Spock, Dr. McCoy and the rest of the classic cast. For his first *Trek* movie in a theater, he ventured out to see *The Search for Spock*. As a result, "the *U.S.S. Enterprise* returning to space dock, the *Excelsior*, and Klingon Birds of Prey are all burned into my DNA," and the "incredible" trilogy of *The Wrath of Khan, The Search for Spock*, and *The Voyage Home* informed "a lot of who I would become as a storyteller." Then, it was back to the couch for *Star Trek: The Next Generation*.

It all paved the way for Matalas to put his own mark on *Star Trek*. While attending Emerson College, he landed an unpaid internship with the *Star Trek: Voyager* post-production department. He then worked his way up to production assistant on *Voyager* before serving as Brannon Braga's assistant on *Voyager* and *Enterprise*, and stepping into the *Enterprise* writer's room. He later reunited with Braga on *Threshold* and *Terra Nova*, before ascending the ladder to creator/showrunner on *12 Monkeys* and showrunner on *MacGyver*. Matalas then returned to the *Trek* fold for *Star Trek: Picard*, serving as co-showrunner in season two and as executive producer and showrunner in season three.

*Star Trek Explorer* recently caught up with Matalas for an exclusive interview in which he looked back as his time working with Braga, discussed how *12 Monkeys* and *MacGyver* prepped him for *Picard*, and delved deep into the upcoming third and final season of *Picard*.

WORDS: IAN SPELLING

01

**What did you learn from Brannon Braga on *Voyager* and *Enterprise*?**

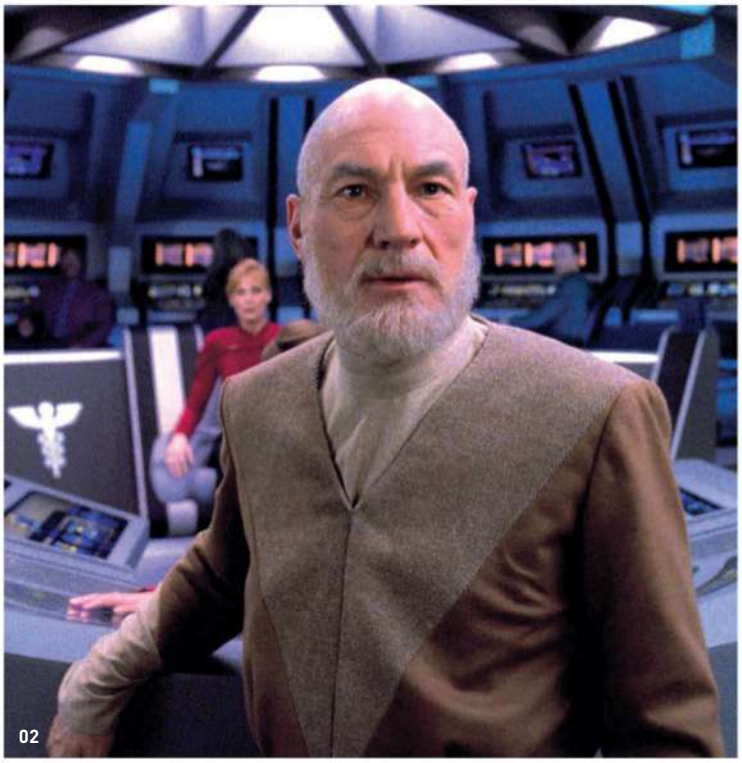
**Terry Matalas:** Probably that, to do this right, it takes time. Brannon was tremendously dedicated and kept very long hours crafting in the writers' room, with scripts. He felt that writing is rewriting. When he would finish a draft, there'd be a second draft the next day. Those were all eye-opening things for someone young coming out to Hollywood and not knowing how it all works.

**You rose through the ranks as a writer and producer on *12 Monkeys* and *MacGyver*. How did those experiences prepare for *Picard*?**

**Matalas:** For *12 Monkeys*, that was my baby. It was a four-season, intricate, time-travel story. I always believe you have to have a plan. In the case of *Picard* season three, what the final season needed to be to tell all of those stories right, with each one of these legacy characters having an arc and having the main plot tie back to their history, it required an intricate plan. I actually recruited a few of my *12 Monkeys* writers to help out, including Sean Tretta and Chris Monfette. It meant having a plan, knowing where you're ending, leaving room for discovery, and knowing every beat before you start shooting.

**How did your *Star Trek* homecoming happen?**

**Matalas:** When I finished editing our *12 Monkeys* finale, they had just started shooting *Discovery*. I'd heard through the grapevine they wanted to continue to develop more *Star Trek*. I reached out to my agent and said, "Please, I'd love to sit down and talk *Star Trek* with Secret Hideout." I met over there and, at the time, they were developing a Khan series. Akiva (Goldsman) and I talked, and, if it went, I was going to go run that. But, instead, *Picard* happened. They already had a showrunner, with James Duff, who then left, and Michael Chabon took over. It seemed like *Star Trek* was not on the cards, but CBS liked their meeting with me and needed some help refreshing *MacGyver*. I did a year of *MacGyver* to get my broadcast drama chops going, and then I got a call from Akiva saying, "Hey, I'm going to need some help doing *Picard* season two," because Michael was leaving. He said, "And then, for season three, I want to hand it over to you." I was extremely lucky to be working with that incredible group of writers – Alex (Kurtzman), Akiva, Michael – on season two, as a kickoff.



"THE NEXT GENERATION CAST SHOULD HAVE THAT FEELING OF FINALITY. ALSO, THERE WAS A TREMENDOUS OPPORTUNITY TO SEE WHO THESE CHARACTERS WERE 20-SOMETHING YEARS LATER..."

**Season three of *Picard* has been presented as the final season. What was the mission statement for what you wanted to accomplish with these episodes**?

**Matalas:** I felt "All Good Things" was the perfect *Next Generation* sendoff. Then, they went and made four films. The way *Nemesis* ended didn't feel like a conclusion. I quite liked *The Undiscovered Country*. I felt like that was a satisfying sendoff for the original crew. I felt like *The Next Generation* cast should have that feeling of finality. Also, there was a tremendous opportunity to see who these characters were 20-something years later; how they've changed and what that might be like coming back together. Alex said it best: "If you were going to do one more *Next Generation movie*, let's say you had three hours. It still wouldn't be enough to give every character their due story." That's what's tremendous about the 10-hour experience. You get to have a final *Next Generation* movie, but you also get to have individual stories with each one of these characters; to see who they are, how they've changed, and to see where they're going.

**How much did you involve the *Next Generation* cast in developing their respective character arcs?**

**Matalas:** Right from the get-go, I said I didn't want to do anything they wouldn't feel comfortable with, because they've lived with these characters for decades. They've been to conventions and had discussions with fans who knew their characters inside and out beyond anything I ever could. I would call them and say, "Here is what I am thinking." I was very fortunate that it mostly lined up with what they were thinking as well. In particular, LeVar, Gates, Jonathan, Brent, and Michael. Michael had a very similar journey in mind for Worf. So, we were quite lucky, but it was definitely something we wanted to craft with them, to make sure that they felt they were getting to say everything they wanted to say.

**01** Picard and Q bid each other farewell in the season two finale

**02** A future Picard in the TNG finale "All Good Things".

**03** A scene from *Star Trek: The Undiscovered Country*

**04** Worf (Michael Dorn) in Picard Season Three

**05** Geordi la Forge (Le Var Burton) in Picard Season Three

**How appreciative were the actors of getting meat to chew on and actual story closures?**

**Matalas:** I'm still getting phone calls. I'm on set for a pilot right now, and LeVar called me. He'd just watched his first episode, and it was the most beautiful phone call I've ever had in my life. We got to gush to each other about the episode because he's so phenomenally good in it. He absolutely loved what he was able to do with Geordi, and meeting Geordi's family. It was a love fest for all of us, that we got to do this. Jonathan and I probably talk daily, at least sending texts. It's been an absolute blast.

**Even with so much *Next Generation*, the show is still called *Picard*. How much of a creative partner was Sir Patrick?**

06

**Matalas:** The story starts with Patrick. We couldn't, and certainly wouldn't, ever dream of telling this story without his support. It began with me going over to his house and sitting down at his dining room table, taking him through what I thought the long arc of the season was. I'm infinitely grateful that he signed off and we were able to do it.

**Throughout your time with *Star Trek*, we've heard or seen mentions of the planet Matalas, Matalas Prime, and on *Picard*, we get M'Talas Prime. How much fun do you have with that, and is there a difference between M'Talas Prime and Matalas Prime?**

**Matalas:** It's the same place. My writers popped that into an episode, into one of the scripts. That started as a gag on *Enterprise*. It was David Goodman or Chris Black who put it in a script, to emphasize that the most vile place in the galaxy was named after me. They kept bringing it back as a way to poke at me, and I loved it. There was a moment in season three of *Picard* where we were talking a bit about the *Star Trek* underworld, and somebody said, "Well, it should probably be named after that planet that was named after you." I said, "Alright, we'll do it. If there's a way to take the piss outta me, that's, that's the way to do it."

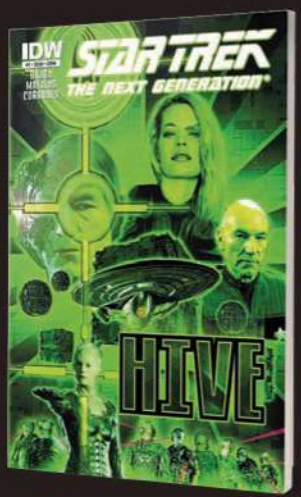
**06** Friends make their farewells in Season Two of *Picard*

**07 / 08** ... covers for the IDW *Star Trek: The Next Generation* mini series, "Hive"

**09** The Borg Queen's return in Picard Season Two provided for a number of tense moments for Picard and his team

**Speaking of fun, there are great throwbacks: the Ressikan flute, LaForge's daughter, a *Farpoint* reference, in the first couple of episodes. We get an explanation for why there's enough power left on the ship for Picard to activate the holodeck, which will beat fans to asking that question, and you've cast Christopher Plummer's daughter as a villain. How did you delineate between fan service and forwarding the plot, or doing both simultaneously?**

**Matalas:** That's just what it's supposed to be, right? We'd have a lot of talk about what's fan service and what is just living in the universe. If you're living in the *Star Trek* universe, and these are stories that've been told for so long, you're going to want to reference things that people might see as fan service but are just things in that world. There's no reason that Picard wouldn't mention Farpoint. Back to the question – which is a good one – it is a fine line. On one hand, you want to continue to tread new ground. That's the North Star. But, at the same time, you want to feel like this is the universe that you've been spending 35 years in, with *Next Gen*. In the sixth episode, we go to a place where there are many references to past *Star Trek* stories. To not take a moment, look around, and smell the roses in the *Star Trek* universe feels wrong. It's testing it and talking about it, having people that are fans read scripts, having people watch it that are fans, and seeing if they're going to roll their eyes or not, then talking about it. I feel good about this. We didn't do it unless we felt like it was organic to what the story was.

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**IDW's comic book *Hive*, which you worked on with Brannon, Travis Fickett, and Joe Corroney, featured the *Next Generation* crew, the Borg, Locutus, Seven of Nine, and time travel. Are the *Hive* echoes in *Picard* a coincidence, or is there actual *Hive* DNA in this story?**

**Matalas:** Other than the fact that Seven and Picard are united on our starship, it's a very different story. The idea for that actually started with… I had a dream that I was watching an anime, and it opened with a two-million-year-old Locutus sitting on a Borg throne, an ancient Locutus. You had found out that the Borg had eventually assimilated the entire galaxy, and there was nothing left for them to do. This Locutus was having a crisis of conscience and wanted to change that. I pitched that to Brannon and he said, "Well, we're never going to make another *Next Generation* movie, but we could make it a graphic novel." Then, off we went, and did that. That was a fun experience. It's a good question, but there's no connection to *Picard*.

**Todd Stashwick steals the show as Captain Shaw. He was one of your leads on *12 Monkeys*. Did you write Shaw with him in mind?**

**Matalas:** Yeah, and it was instantaneous. In the writers' room, we knew we wanted a foil on the *Titan*, a kind of starship captain you'd never seen before. On the surface, he may seem prickly, or beyond prickly. He may just be a dick, but if you really listen to everything Shaw says, he's 100 percent right. He is rarely wrong. He is a man who stands by rules, regulations, and the structure of what Starfleet is. That felt important. So often in *Star Trek*, people break the rules for breaking the rule's sake without any consequences. We thought it'd be interesting to have this character who, in the beginning, you might think is abrasive because he is up against our heroes, but if listen to him, he's got great points. And you might actually come to love him.

> "WE KNEW WE WANTED A FOIL ON THE TITAN, A KIND OF STARSHIP CAPTAIN YOU'D NEVER SEEN BEFORE"

**You directed the last two episodes of season three. How would you say season three wraps *Picard* while leaving the door open for spinoffs or movies involving whoever survives?**

**Matalas:** Season three ends in a very specific conclusion to *The Next Generation* story. It also, as a season, represents the passing of the torch from one generation to another. Those who make it out alive could continue in some way, and maybe those who don't make it out alive can continue in some way also, because it's *Star Trek*.

**Your wife, Amy Michelle Earhart, appeared as a background performer in two *Enterprise* episodes. Did you sneak her onto *Picard*?**

**Matalas:** She is the voice of the computer for our Starfleet ships. I didn't need to twist her arm to do it. (Laughs)

**Do you want to do more *Trek*? Move on to something else? Maybe both?**

**Matalas:** I'd do anything to do more *Trek*. I tell Alex all the time how much I love this particular time in the *Star Trek* universe. It's such an interesting period that has 30 years of history, with *Next Gen, Deep Space Nine*, and *Voyager*. Most of these actors have never been better. If I had a choice, I'd continue in this time period. I'd love to see what The Doctor from *Voyager* is up to. I'd love to see Quark again. I want to see Nana Visitor. I want to see all of these characters, *Next Gen* characters, Barclay. They'd maybe interact with the new characters we've introduced. That's my dream, but I suppose it's up to the television and *Star Trek* gods – and the audience – if people want to see more of that. I'd be there in a heartbeat.

# A STATE OF FLUX

Doug Jones is a people person. His lines at conventions and autograph shows are endless. And there's a reason for that – or reasons. He's played so many characters that people love. At his table, he engages each and every fan, turning the moment into an experience that almost always concludes with a patented Doug Hug. His warmth, his appreciation, the sense that he wants to be there, and be with you; it's something to behold. It's safe to say that Saru is his most popular and most-beloved character creation. The Kelpien is so exotic, so well-written, so relatable, so evocatively portrayed by Jones, and – this may be the secret sauce – so Doug Jones-like. And with season five of *Discovery* on the horizon, fans will be seeing much more of Saru and Jones. *Star Trek Explorer* recently caught up with Jones, who looked back at his time so far on *Discovery,* teased things to come in season five, and filled us in on his other recent projects, including *Hocus Pocus 2, What We Do in The Shadows*, and *Don't Open the Door*.

WORDS: IAN SPELLING

**Prior to *Discovery*, you'd played numerous aliens and makeup-heavy roles. You said when the show started that you weren't sure what it would be like to play one role for possibly seven years. Five years in, how different has your *Discovery* experience been versus what you expected?**

**Doug Jones:** It is more physically, mentally, and emotionally taxing than I ever thought possible. It takes an awful lot out of a person to do a *Star Trek* series. I've found that out, just through trial and error, but it's also ultimately more satisfying than I ever thought possible, largely because of the fan base. The love and family feeling, that has made it above and beyond anything I've ever done. When I'm done with a season, I fall on my face for a few days. I can't come out and play, and can't talk to anybody, because I'm so wiped out.

By the same token, I'm so energized when the finished product comes out and the fan response is there, or we get to go to the conventions. *Star Trek* conventions – where we get to meet those who consume this show, hear their responses, what they love about it, the life events they've gone through, and how this show has been there for them throughout all of it – mean the world to me, that we've been in people's living rooms when they're going through their own life.

**01** Su'Kal (Bill Irwin) and Saru (Doug Jones) connect in the Season Three finale,"That Hope is You, Part Two"

**02** Doug Jones as Saru in "Far from Home"

**Who was Saru when we first met him? Who is he as we approach season five?**

**Jones**: Saru has evolved so much emotionally and physically, with his Vahar'ai, and also rank-wise, with his confidence, and his status with Starfleet and the Federation. He's gone through so many ranks. I was Lieutenant Commander Saru, Commander Saru as first officer, Commander Saru as acting captain, back to first officer, back to acting captain, Captain Saru, Captain Saru as first officer. We've been through a lot. And… Mr. Saru, because it was confusing to have two captains on the bridge. It has been quite a lovely ride. As people, change is a constant. Change is something we deal with in our lives

03

## "AS PEOPLE, CHANGE IS A CONSTANT. CHANGE IS SOMETHING WE DEAL WITH IN OUR LIVES EVERY DAY, SO WHY SHOULDN'T THESE CHARACTERS ALSO EXPERIENCE CHANGE AS A CONSTANT?"

every day, so why shouldn't these characters also experience change as a constant? Saru started as a fear-based Kelpien who made all these decisions based on, "Oh my gosh, we're all going to die." Now, after going through Vahar'ai, losing his threat ganglia, passing through that phase of life and entering a new confidence, a new courage that he didn't know was possible for Kelpiens, he's so much more comfortable in his own skin. He's more comfortable having interactions with other characters, with his own opinion, and – as his authority in rank has risen – he's able to live in that space.

With that has come the confidence to maybe even start a romance for the first time in his life. And my scenes with Michael Burnham. That brother-sister relationship that has gone through so many changes and so much growth over the years, from pecking at each other, to supporting each other, to pecking at each other, but also ultimately loving, supporting and having each other's back. And then, back to T'Rina, with this budding love interest, it's like, "Huh, I'm having feelings I've never had before," with this beautiful Vulcan lady. To see how that's progressed with such dignity and poise, both of us handling it with such innocence, it's like watching an English frock drama. The two of us, at the end of season four, we finally held hands, and it was a big deal.

**So chaste, yet so beautiful…**

**Jones:** Absolutely. That's been something that maybe Saru didn't think possible for himself. So, change is a constant and that change continues into season five.

**On some shows, the actors have some level of say in their character's evolution. How much, beyond your performance, have you been able to help shape Saru?**

**Jones:** Well, I don't know. Speaking of that romance again… when President T'Rina was introduced in season three, it seemed like the writers might've been heading that toward a romance. I asked Michelle Paradise, our showrunner, "Is that where you're headed?" It hadn't occurred to her, or the writers. I said, "Oh, please." I don't want to take credit, but I might've had a hint or a help in nudging that love story forward. Other than that, in season five, change is afoot again. I might have made a suggestion for Saru that possibly was listened to, but that's it. That's all I can say.

**03** Admiral Vance (Oded Fehr), Lt. Audrey Willa (Vanessa Jackson) and Saru discuss tactics, in "Scavengers"

**Before we talk about season five, what worked best for you overall about season four?**

**Jones:** Navigating through a romance was my favorite part, and also getting to the edge of the galaxy and meeting this bigger entity we'd never encountered anything like before, and finding a way to communicate with them. I love those final scenes, where we're making contact with 10-C – this big, whatever it was, to try to tell them, "Listen, we are sentient beings that you are about to destroy. Please don't do that." That going back and forth without using Federation standard language, was an interesting and fun alien first contact to make. I loved that.

It also broadens up, "Let's go back to our world where we're at now, where communication seems to be at an all-time high, but it's also at an all-time high misunderstanding of each other." Everyone's arguing, battling, vehement or venomous toward each other. It seems like, "Why don't we find a way to get on each other's level, and actually communicate heart-to-heart where we can understand each other. Maybe understanding is a part of communication that we're missing now." Fleshing that out with 10-C was nice.

04

"TARA ROSLING… WE JOKINGLY CALL HER JUDI DENCH, BECAUSE SHE LOOKS LIKE A YOUNG JUDI DENCH – AND HAS THE ACTING PROWESS OF JUDI DENCH."

**There's genuine chemistry between you and Tara Rosling. How have you enjoyed collaborating with her?**
**Jones:** Tara Rosling… we jokingly call her Judi Dench, because she looks like a young Judi Dench – and has the acting prowess of Judi Dench. She's a Shakespearean-trained actress who's spent years on the stage, so she brings that to *Star Trek* with such poise and she can wear a gown like nobody's business.

The way they dress her is gorgeous, too. When you're doing a scene with Tara, there is a connection and a reality to it. After "Action" is called, the crew goes away and we're living and breathing a real scene, in real life. That's what it feels like with her. She's magical to work with.

**Though your Saru makeup has been streamlined as much as possible, it still takes two hours a day to have the silicone rubber pieces glued on. Five seasons in, are you acting through the prosthetics or with them?**
**Jones:** Both. It's a combo platter of hell and heaven. The obvious thing is the added weight, heat, discomfort, stickiness, limitations, etc. Those are all there, but the heaven part, and what it broadens out and opens up is the wide array of characters I could never play with my own face. I couldn't play a Kelpien with this look; it would just look like a guy acting funny. With the buildup of visuals that the prosthetic makeup department puts on me, that makes it all so real and magical in a way I couldn't do on my own.

**Let's try to talk about things to come in season five, without spoiling anything…**
**Jones:** Well, in general, we are on another quest. We're after something, and bad guys are after it. Who gets to it first, that's basically where we're headed. And for Saru? Let's remember all of season four, when I was a first officer with captain's status. Is that a long-term position, for a captain, who loves being at the right hand of Captain Burnham?

Again, she's like a sister to me. We support each other. I want to be there for her through thick and thin, but on my uniform, I'm also wearing a pin that has the Kelpien Council emblem on it. I do, often, when I'm thinking, stop and fold my arms, and give a stroke to my Kelpien pin to remind me about home, home comforts me, and I long for home.

I keep mentioning home a lot throughout the season and talking about Su'kal, my Kelpien protege that we found at the end of season three, and hoping he's doing well. There are callbacks to Kaminar, my home planet… a lot. You can see that Saru is having thoughts about maybe a change in his career with the Federation. Is there another place for him that he might be better suited for, and that might actually work better for his relationship with President T'Rina?

**In a perfect world as you see it, whenever *Discovery* ends, what does Saru's last scene look like?**
**Jones:** I've died so many times on camera that I'd love for him to live happily ever after. I'd like for him to have retired from the Federation, but still be a consultant where they come to him for the occasional thing, where he can rest easy either at home on Kaminar with President T'Rina or summering on Ni'Var with her people. Living on one, vacationing on the other, but being together happily ever after, that's what I'd love to see as Saru's end.

05

06

**Changing gears, how satisfying was it to finally have *Hocus Pocus 2* come to fruition?**
**Jones:** *Hocus Pocus 2*, the entire idea of it and the entire execution, has been an absolute dream come true, 29 years later. It seems to be a trend, like with *Top Gun* and *Halloween*, these "many decades later" sequels. It brings us a sense of nostalgia. The fans of the originals have been so supportive and hopeful for a sequel that that's why they happened. If it wasn't for them clicking, watching, and buying home video collections all these years and watching it on TV repeatedly, there'd be no need for sequels. We owed *Hocus Pocus 2* to the fans, and visiting this character of Billy Butcherson was an absolute treat.

I get asked all the time, "Do you have a favorite character that you've played?" It's impossible to pick one, but Billy is among them, for sure. I was a zombie before zombies were cool. I got to be goofy and not a brain-eating kind, just a happy, family-friendly zombie. I even have to remind everybody, "I'm a good zombie!"

**We know that *Nosferatu* is still in post-production, but IMDB lists *Don't Open the Door* as an upcoming project. What can you tell us about that?**
**Jones:** That must now be the title of a movie I shot called *The Knocking*. I'm the one on the other side of the door, by the way. I'm the one doing the knocking. It might be intimated that I'm the Devil in human form, here and there throughout the movie.

**You've been part of several franchises with hardcore fan bases. How different or similar is the *Star Trek* fan base to those other fan bases?**
**Jones:** Right now, you're catching me in a season where I'm still recurring on *What We Do in The Shadows.* Baron Afanas will return in season five. I've got Saru on *Discovery* and Billy Butcherson was back in *Hocus Pocus 2*. Those are three different fan bases, and they're all swarming around me at the moment. It's a beautiful swarm, too. It's a lovely place to be in as an actor; to be a beloved zombie, a beloved alien, and a beloved vampire all at the same time. That's an actor's dream. The *Hocus Pocus* crowd feels very family-friendly and very, "Let's get the kids together, pop the corn, and celebrate Halloween together," with *Hocus Pocus* as a centerpiece. The *What We Do in The Shadows* crowd is full of goofy, funny, sarcastic, naughty humor lovers who love to cosplay as their favorite characters.

**04** Sylvia Tilly (Mary Wiseman) with Saru on the bridge of the *U.S.S. Discovery*

**05** *Discovery* under attack in "There is a Tide"

**06** Doug Jones as human Saru in "Su'Kal"

And *Star Trek*… those are probably the smartest fans, given that they are those who love science fiction, love to dig into new languages, species, worlds, and possibilities. Those are my most inquisitive, intelligent, and studied fans, probably. So, they all have different vibes and I love every one of them.

**We've seen some amazing Saru cosplayers. What's it like to have people come up to you, pose for photos with you, looking so much like your character?**
**Jones:** It's the biggest compliment I think we can get, when you've done something on film, something artistic, that inspires someone else to want to get artistic, create, and do an homage to your character. It costs them a lot of time, money, stress, and heartache to put those cosplays together, especially anything that I've played. My characters usually involve prosthetic makeup, and those are not always easy to do for someone shopping at Home Depot for their supplies. It is absolutely remarkable!

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# A WOMAN'S TREK

Nana Visitor is not one to sit around idly. Check out just a smattering of her recent activities. Visitor regularly attends *Star Trek* conventions, but she goes deeper than participating in a panel, signing autographs, and posing for photos. She interacts in the most personal ways with fans, asking about them, listening to their stories, and she's been known to lead a cooking demo (as she did on a cruise) or sing (dropping in occasionally on performances by The Enterprise Blues Band) or participate in a reading (we all loved when she'd team up with Rene Auberjonois to perform *Love Letters*). On other fronts, she continues to act, recently completing an indie feature called *Six Feet Apart* and joining Armin Shimerman to reprise their respective *Star Trek: Deep Space Nine* roles as Kira Nerys and Quark in an episode of *Star Trek: Lower Decks*. Visitor also co-hosts a podcast called *Sunday Dinner with Nana Visitor and Django El Siddig*. Django is her son with former *DS9* co-star and ex-husband, Alexander Siddig. And she is in the process of writing a book, *A Woman's Trek*, that will be accompanied by a documentary. And we almost left out her involvement with a think tank! Yes, a think tank. By the time you read this article, she'll probably have added another project or two to her slate.

*Star Trek Explorer* recently caught up with Visitor for a detailed, fascinating interview that ran so long – just shy of an hour – that we're breaking it in two. Below, in part one, she discusses the *Sunday Dinner* podcast, *Six Feet Apart*, and *A Woman's Trek*, and begins to touch on the fact that it's the 30th anniversary of *Star Trek: Deep Space Nine*....

WORDS: IAN SPELLING

**You've been so busy lately. When you wake up in the morning, does the day come to you or do you come to the day?**

The day comes to me when I have a day that I plan, that I think, "This is what's going to happen," but I believe in being flexible, creative - and adapting. That's our superpower as humans. I keep that in mind as the day takes me where it needs to. I have a plan, but I don't follow it.

**Let's talk about your current projects. How have you enjoyed hosting the *Sunday Dinner* podcast with your son, Django?**

It's been so fascinating to me, the intergenerational talk. It's the talk that, if you could get a young person to sit down and just go, "Okay, what is this? I don't understand," you will go back and forth in the sharing. Because we're recording it, there's an awareness that, instead of calling each other out, we need to call each other in, and get not only ourselves to understand, but it's an opportunity for others of each age to understand too.

It's been fascinating, and it's been intimacy building with Django. Once you work with a family member, and I've worked with many family members in my life, it changes the dynamic forever. There's a new respect, a new understanding, and a new way of communicating.

**IMDB lists a movie called *Six Feet Apart*. What can you tell us about that?**

It was supposed to come out, and then there was a big delay. It was something my friend, actor Chris Candy, was asked to do, and he said, "I know who I want to play my mother." So, I got brought in by Chris. It's about the pandemic, and it was made during the pandemic when we were all on lockdown, so it was all made on cell phones and cut together that way.

> "*DEEP SPACE NINE* DOES NOT LIVE IN THE PAST. IT'S ALWAYS IN FRONT OF MY VISION. IT'S ALWAYS HERE."

**You're in the process of making a doubleheader project called *A Woman's Trek*, which will be a book and a documentary. What's that experience been like?**

It's shifted me in so many ways. All the women and all the people that I have spoken to, interviewed, and who have reached out to me, have shifted what I understand about bias, working together, and how storytelling – and *Star Trek* in general – changes people's lives in a big way. People need mentors, but very few people get them. When they don't have them, and they don't know how to move forward in the kind of life they want, they create mentors for themselves, which I think is so creative and unbelievable. It shows such an ability to adapt and go, "I have no one here in my life that can show me how to be the person I want. There's no roadmap. I'll watch a TV show and find someone." That's what a lot of people did. It's remarkable to me. I've been in tears more than once, and in talking with astrophysicists, I've learned so much about human ability.

Talking to the astronaut, Samantha Cristoforetti, truly

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changed my life immediately. She changed how I live my life, how I work in my relationship with my husband. I said so when I was at European Space Agency. I had the opportunity to talk to Samantha while she was on the space station. When they were patching us through, they said, "'Open a channel." At that moment, my brain bounced. It was like a pinball machine because it was a line that I had said so many times, and I was pretending to be on a space station. I was imagining what that would be like, and now I was talking to a woman who was on a space station.

"Open a channel." That's what this whole experience has done for me. It has opened a channel of communication and sharing. I'm now aware of a particular ambience, a cultural moment in time, that I found myself caught in, living out the rules as they were prescribed. When I interviewed the women from the first *Star Trek*, the guest stars, I talked to the most remarkable, accomplished women, but I could see where they were locked in some ideas of those times. It's in questioning each other and talking. Even when you have diversity, it's not always going to be an easy road. But going, "Wait a minute, you think what? Why? Why do we have to do that as women? Why do we have to do that as actors? Or, why did you have to do that as women and actors?" So, it really is "opening a channel."

**01** After six years circling each other, the relationship between Kira Nerys and Odo reaches fruition with a kiss in "His Way"

**02** Kira in trouble in a mirror uiverse, the the Season Two epsiode, "Crossover"

**03** Frank White's book, *The Overview Effect*, has taken Visitor's career in another direction

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**Some of the women you're speaking to did not have mentors to guide and help them. Are you finding, now that they're in a position to mentor, that they are serving as mentors to others?**

Yes, that is the impression that I get. They are highly aware of the need. There's an evolution here. I haven't spoken to all the women on the new shows; COVID stopped that. Once we start back up, hopefully I'll be able to get in and talk to them. But the few that I did? I was like, "Are you kidding me? This is truly a different mindset. This is a different awareness." They were able to examine themselves and their behavior, and question where they were on the spectrum of everything, in a way that older women... I certainly wasn't able to. I'm learning about that facility, but these young women have it now.

**What else are you working on?**

I'm involved with something very interesting, I guess what you'd call a think tank. Frank White wrote the book *The Overview Effect*, and I saw that Bill Shatner mentioned it in his recent book; rightly so, because when he went up in space, he experienced that. His was kind of a dark take on it. He was like, "It's frightening up there. It's death, and everything is on Earth. We've got to be good to the Earth." That is true, too, but Frank White and these very interesting astronomers – people who worked in the space industry – are imagining our way of living on the frontiers of space, both to help people live in space, but also to help the Earth. Both at once. Not escaping the Earth, but helping it. That's relatively new for me.

**You were on set 30 years ago today, shooting an episode of DS9. How hard is it to wrap your mind around that?**

I'm bad with linear time. I can remember us sitting in a coffee shop, you and I, in New York City, and that feels like maybe three days ago. I don't pay attention to time too much. It's hard to imagine that 30 years have passed. It's hard to imagine. When I go, "Well, you were on *MacGyver*" or "You even did *Chicago*," that seems like a long time ago, because I did the job, I didn't see the people again, and it lives in the past. *Deep Space Nine* does not live in the past. It's always in front of my vision. It's always here. There's always someone talking about it, or I'm thinking about it. Someone's telling me what Kira meant to them, or I'm pondering what she meant to me; how she's influencing me now, how the whole experience influences me. "Open a channel" wouldn't be there without this character, that job, and that experience. It's so interwoven in my life. It's almost like looking at a blanket and saying, "Okay, where was the first thread? It's a blanket now."

**How do you look back on your time on the show, as an actor and as an experience?**

As an experience, it's ongoing. As an actor, it was my best shot. I took her to be a human, even though she wasn't, and not to have to be a performative female. It was one of the most interesting experiences I could possibly have as an actor.

**Let's talk about Kira. She was a groundbreaking character and a breakout role. Did you know immediately on paper that she had the potential to be both?**

It was a part that I had been waiting for. As I've said from the beginning, I thought it was written for a man. The audition scene was the first scene where Sisko and Kira meet. It was like, "Are you kidding me? I'm allowed to speak to a man like this? What?!" I called my manager. I said, "This is a mistake. This is a man's role." He said, "No, it's not." I was hysterical to play this role. I didn't have money at all. I had just given birth three months prior, but I went out and I got a dress. I bought this khaki green dress – it was so expensive! – and a pair of Doc Martens. Oh my God… for an *audition*! I was so determined. I was like, "This is mine." I didn't know it was groundbreaking. I didn't know. For most of the time, I was scared that they were going to go, "Okay, now stop or you're going to get fired." I got the ball, and I just kept running with it. I thought, "Someone's going to tackle me and stop me from doing this, but I'm going to keep running as long as I can."

**"ONCE YOU WORK WITH A FAMILY MEMBER, AND I'VE WORKED WITH MANY FAMILY MEMBERS IN MY LIFE, IT CHANGES THE DYNAMIC FOREVER"**

**04** Odo and Kira share a moment in "What You Leave Behind"

**05** The Season One story, "Duet", Visitor's favorite episode, proved a turning point for Kira Nerys

**06** Visitor voiced Kira to reprise her role, for the *Lower Decks* episode "Hear All, Trust Nothing"

**07** European Space Agency astronaut Samantha Cristoforett Image: NASA

**What was your sense of how she grew and evolved over the seven seasons?**

She went from post-traumatic survivor, to healing, to cultivating and understanding in herself the difference between calling out and calling in. That's a line from Loretta J. Ross, who is one of my favorite activists, and she runs something to try to get people in this crazy time of ours to talk instead of yelling at each other. Don't just call someone out for what they're doing, but call them in and have a conversation. See what kind of bridges can be built. That's how Kira evolved. She understood. The fun in that, for me, was "Duet." That's why it's my favorite, because of the switch from seeing every Cardassian face as an enemy to seeing that the soul is inside.

**Next issue, Nana discusses Kira's evolution as a character and returning for *Lower Decks*, addresses the passage of time, and reveals whether or not she'd be up for playing Kira again in a live-action format…**

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# QUARK, RETURNED!

Armin Shimerman turned down repeated offers to slip back into Quark's makeup and costume for convention appearances. A few years ago, however, he made an exception in order to support longtime friend and colleague, Karen Westerfield, who spent seven years on *Star Trek: Deep Space Nine* getting Shimerman camera-ready. They reunited at an official convention in Britain, with Westerfield prepping Shimerman as a select few fans watched in awe. Shimerman then appeared on stage in costume, alongside Max Grodenchik as Rom and the late Aron Eisenberg as Nog, and posed for photos with fans. The experience triggered no *déjà vu* in Shimerman about his time on DS9, but he noted during a recent conversation, something did catch him totally off-guard...

INTERVIEW BY IAN SPELLING

"The makeup wasn't that difficult when I did it in England," Shimerman says. "Karen was there, and I knew I was in good hands. When you're being made up, you really have no input. You are simply a piece of canvas the artist draws on. What I was surprised by, when Karen was finished – and because we'd meticulously gone and found pieces used on the show – was how much like Quark I looked.

"That may seem overly simplistic, but it isn't. I know I've aged. I look in the mirror and see how much older I've gotten, so I assumed the Quark makeup would not be the same, because of the changes in me. But, because so much of my face was covered with prosthetics, because Karen remembered meticulously what she'd done before, it was like being in a time machine. I was literally able to go back 20 years and look exactly how I looked when I was doing the show. That was a huge surprise. Even Ira Behr, who was there, marveled at how much I looked like Quark, as though no time passed at all."

Over the course of a half-hour conversation with *Star Trek Explorer*, Shimerman filled us in on what he's up to these days, recounted his time on DS9, discussed his memorable return to *Star Trek,* voicing Quark in the *Lower Decks* episode "Hear All, Trust Nothing", and addressed whether or not he'd be willing to play Quark again in a future live-action *Star Trek* production. Here's what he had to say.

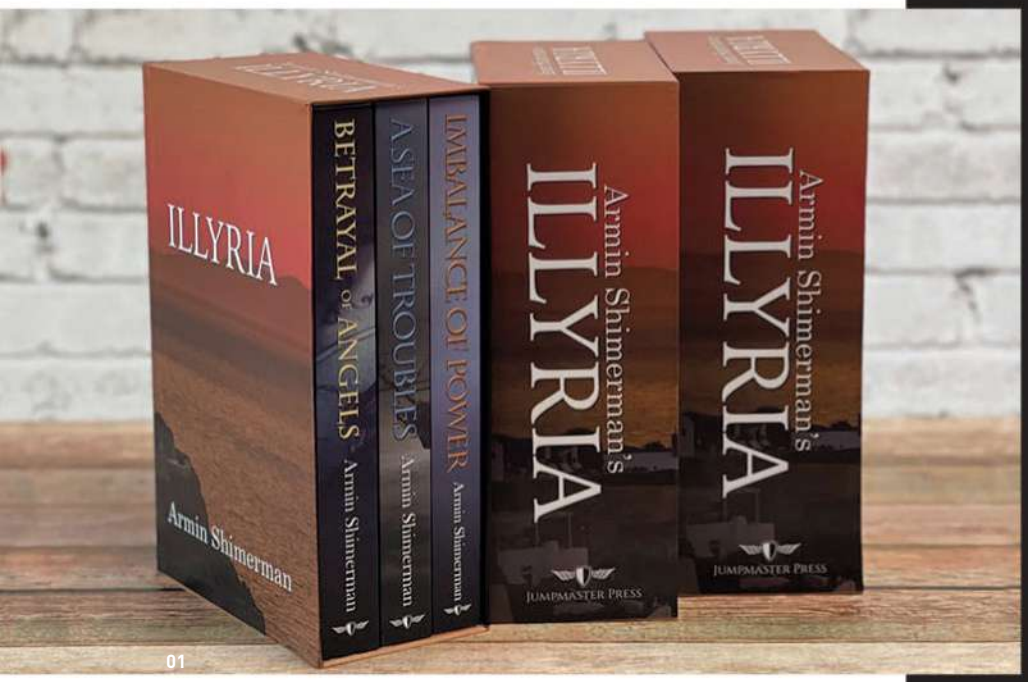
**What keeps you physically and mentally busy these days?**

I was working on the third installment in my trilogy of *Illyria* novels. That kept me busy until about July the Fourth, 2022. After that, I was planning for my trip to hike through England, which we completed. Right now, there are assignments to teach some Shakespeare classes. So, I'm keeping busy.

**Did you have all three *Illyria* stories in your head and then separate them, or did they grow as you were writing them?**

They grew as I was writing them. When I sold the book, the publisher very wisely said to me, "You don't have one book. You have three books," because it was a lot of pages. I had to go back and re-look at the process in order to have two cliffhangers for books one and two, and then I had to figure out how I got from the cliffhanger back to the story I was telling. That took up a lot of time. Also, as I wrote and re-looked at what I was writing, I did a lot of polishing. I polished and was constantly rewriting in order to make the books better.

**Are you actively looking to act? If somebody came along with a good role, would you hear them out?**



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The fires that used to blaze in me about getting acting work no longer blaze. If someone offered me a nice role, I'd take it. I do audition infrequently. The truth is, I much prefer writing and teaching to acting.

**Does that surprise you?**

Yes. After years of only worrying about getting acting work, I find that the joys of writing and teaching top those of acting. I'm of a certain age. I'm a character actor, and the roles I'm being offered can be interesting, but for the most part they're laughable. I'm just not interested in doing laughable roles. Now, if someone offered me some stage work that was interesting, I'd jump at that, as I did last spring, when I was away for four months doing *The Play That Goes Wrong*.

**We're celebrating the 30th anniversary of DS9. When you look back on it, what are the very first things that spring to mind?**

Trying to transform the Ferengi from one-dimensional creatures to three-dimensional creatures; that was the primary thing at the beginning. As I proceeded, it became a weekly occurrence for me to try to figure out what the writers were saying with the scripts, and how I could make that vision better. That's what actors do; we interpret writers, and I was forever trying to figure out how to make this better and how to make the character always three-dimensional.

**How would you say Quark evolved over the course of seven seasons?**

I believe Quark was part of the ethos of the *Star Trek: The Next Generation* Ferengi. He was a conniving, grubbing entrepreneur who was looking out for himself, primarily. Over the course of seven years, he began to have feelings and empathy for other characters, and he became – forgive me for saying this – more human. Each episode was a surprise in its own little way. I hoped the other characters would see the grain of nobility that was a part of Quark, that he had some noble virtues that other people would recognize. I believe, over the course of seven years, some of the characters did perceive that.

**Some *Trek* fans didn't love DS9 back in the day, but now, many of those people revere the show. You predicted that would happen. What's it been like to see people come around?**

The word for me would be gratitude. I'm grateful people came around to that opinion. I knew, over a period of time, that we were telling very good stories, and I knew from the start the caliber of actors I was involved with. They were special, very talented people. I thought, "The good will win out eventually." Supposedly, from your mouth to God's ears, it has.

**01** Armin Shimerman's *Illyria* trilogy

**02** Ferengi in time travel trouble in "Little Green Men"

Also, the rejection of our show was that we didn't, in the beginning, have a ship. We boldly stayed in one place, and people were disappointed that we weren't solving other worlds' problems the way other shows had done. As I've always said, our show was more about, "How do people who don't like each other live together?" That's a universal theme, and not so much about technology or winning wars.

**In that same vein, a whole new generation of *Trek* fans has been born and discovered DS9. Kids are telling you they love DS9 and are cosplaying as Quark at conventions...**

Again, the word is gratitude. I'm very grateful, and delighted. It's very flattering. I appreciate the fact people have discovered us as I thought they would, and that we are able to see it.

"WHEN YOU'RE BEING MADE UP, YOU REALLY HAVE NO INPUT. YOU ARE SIMPLY A PIECE OF CANVAS THE ARTIST DRAWS ON."

**On the flip side, we've lost Rene Auberjonois, Aron Eisenberg, Louise Fletcher, as well as other guest stars and several crew members. How hard is it to reconcile that the show, work, and characters live on, but we do not?**

That's part of being an actor. I mourn the loss of the people you just mentioned. Louise, Aron, Rene, they were all very close friends of mine. Louise was a friend long before *Trek*, and Rene I knew before *Trek* as well. It was a delight to get to know Rene better. It was a delight to get to know Aron. Although I didn't work with Louise all that often, our friendship lasted for a very long time.

Having been a theater actor most of my life, and I continue to be, shows live on in people's memories. The play stops, and if you've done a good job, people say, "Oh, I remember seeing Rene as Tartuffe, and I'll always remember that." That's the way life is in the theater, or for an actor. The work lives on. People die off. I will die off. But, hopefully, the show will continue and people will say, "Oh, they did really good work." It will be a litmus test to grade other shows by.

**You recently voiced Quark for *Lower Decks*. How did it happen? How did you record it?**

It took a very long time. Originally, *Lower Decks* called my on-camera agent, Glen. He said, "They want to offer you a role on *Lower Decks*." I said, "Great, terrific." He said, "But this isn't really my purview. I don't handle animation." We had to switch to my animation/voiceover agent Kathy, and she took over. Once we figured out the deal, it took about nine months for them to actually set a date for when I could record. I recorded it in a studio with Mike McMahan on the earphones, telling me what was good and what was bad.

Getting back into the character was simple. I had to bring the teeth with me; that was my requirement for myself. I don't think they necessarily wanted the teeth, but

for me Quark isn't Quark without that Humphrey Bogart sound. So, I brought the teeth. Mike fed me the lines, Nana's lines, and other people's. Luckily, I could guess exactly what Nana was going to say and how she'd say it. I had her voice in my head, but not her presence at the recording session. Then there was another long period of time. Nothing on camera ever made me think I had to wait a year and a half for an episode to air.

**It was pure Quark, with the scream, and pure Quark-Kira, with them sparring...**

The scream was my contribution. Mike was very good about allowing me to make contributions, which was taboo on the DS9 set. We always had to be letter-perfect and not add anything. We could add grunts and smiles, and other things that actors do, but we couldn't add a word of dialogue. In fact, there was one piece of dialogue, I don't remember the line, but I asked Mike if I could change it, because I thought my interpretation would be better than what they had written. He was ecstatic to get that changed, and I was grateful he allowed me to do that.

That would've been very difficult to do on DS9. If I wanted to change a line, they'd have had to talk to the producers. That would have been a phone call for half an hour. But doing animation? They were happy to hear it. And the sparring with Kira, it was indeed old-school. I had a great time. I'm sure she had a great time too, because it was doing something familiar and nostalgic, something we loved to do. Butting heads is what we did on camera, and we're the best of friends off camera.

**What was it like to watch the episode?**

It was delightful. The opening segment, where they went around Deep Space 9 and played the glorious theme song, I was nearly in tears. That created a flood of emotion in me, of nostalgia and good times past. That made me well up a great deal. Listening to Nana do her character was, of course nostalgic, and I was interested in seeing what they'd done with the episode because, recording animation, we don't hear the other actors' voices, only ourselves. So, listening to what they did with the script was fascinating.

**03** Rom (Max Grodenchik) and Quark (Armin Shimerman) in "The Nagus"

**04** Quark plays an integral role in the *Lower Decks* story "Hear All, Trust Nothing"

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**There is a lot of new *Trek* out there, along with revisits to previous shows. If you were presented with a live-action script that involved Quark, and it didn't require you working every day, how open would you be to playing him again?**

As I've said several times, I'm not sure I'd want to be a series regular again, but guest starring or recurring? That would be terrific. There wouldn't be much change in Quark because, as we were discussing, he'd look exactly the same once the makeup was on. The change might be that I've grown older, so my choices might be a little bit more subtle, but I'd be very open to that. I've seen it happen on *Picard*, where they brought back characters from TNG.

I really enjoyed playing Quark. He made a huge difference in my life and I'd love to revisit him, perhaps just reshape him a little. If I made him a little bit human on the show, I'd be eager to make him even more human now.

By human, I mean not just his good points, but I'm interested in exploring his vices as well. We didn't do that much exploration into the vices. A character has good points and bad points. What are Quark's bad points? What are his good points? How can I make him more three-dimensional?

That was always my agenda, when I started DS9, and it would be my agenda if I played him again now.

> "GETTING BACK INTO THE CHARACTER WAS SIMPLE. I HAD TO BRING THE TEETH WITH ME; THAT WAS MY REQUIREMENT FOR MYSELF."

**05** Nog (Aron Eisenberg)

**06** Odo (René Auberjonois)

**05** Kai Winn (Lousie Fletcher)

***Illyria – Imbalance of Power, the final book in Armin's Illyria trilogy, published by Jumpstar Press, is available now from all good book shops. Book One, Betrayal of Angels, has been released in JumpCard Audiobook, read by actor Ramon de Ocampo. The JumpCard edition is exclusive to Jumpmaster Press, while the audiobook is widely available on Audible***

LARRY NEMECEK'S

# A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

**You know, for years during the Fallow Times, I campaigned among fans (and, hopefully, future show writers!) not to fall into the trap of viewing the *Star Trek* universe as a "series of series," with each cast and format nearly boxed and framed with logo title.**

I mean, I get it: 26 episodes a year over seven years across multiple series, when that's all you've had? It's an understandable perception.

But no, I used to yearn for the concept of the *Star Trek universe*, when you realize the first three "Berman era" series all happened at the same time in the timeline. It almost seems like creative negligence to let beloved characters and actors of an ended series stay... "ended."

Add to it that some species – like Vulcans and Klingons, even old Southern doctors – are known to live well beyond a century, and there's even more room for "characters with memory" to populate new stories, no matter what the time setting.

Thankfully, one of the revolutions of today's streaming and serialized model with *Star Trek* is the distance that allows creators, and their audiences, too, to see all these icons now as, well, simply "legacy characters." The boundaries of "series casts" have faded – and thus, Seven can turn up on *Picard* (along with Hugh) ... because *they're all living in the same time*, former series boxes be darned.

Sure, we had the occasional stunt casting crossover appearance to launch a new show, or win the old-school US broadcast ratings "sweeps month."

But now? Not only do we have the *Picard* Season Three "reunion" of the admiral's entire former senior staff to enjoy, but, thanks to holograms and flashbacks, we get not only Janeway and holo-Janeway but Chakotay as well on *Prodigy* (along with Admiral Jellico and Thadiun Okona!). Plus, *Lower Decks* can get even more creative, with delusions and game systems where everyone from Sulu to Martok turns up.

All this to say – never before has "old" *Star Trek* felt so fresh ... and so needed! The older/newer mix is invigorating – and all the more reason why our question-taking here is so relevant.

**WORDS: LARRY NEMECEK**

**So yes – send your questions and queries bridging old, new, and "breaking news" *Star Trek*'s production and background to startrekmagazine@titanemail.com or via larry@larrynemecek.com, or @larrynemecek on Twitter.**

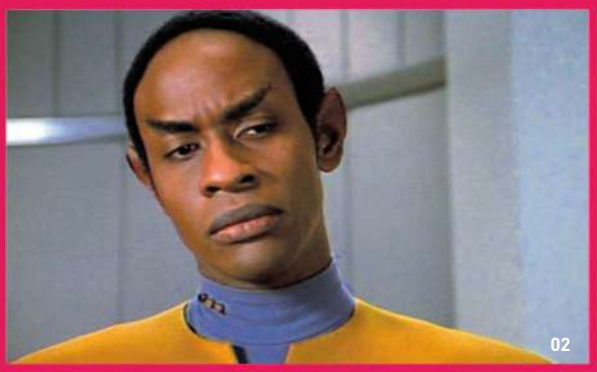
But look – the mailbag has already arrived with queries aplenty:

## FIRST CONTACT

**I'm looking to find out when the Federation had first contact with the Cardassians. Unless I am looking in all the wrong places I don't see a real date.**
**ROSS MCKINNEY, VIA TWITTER: @ROSS_MCKINNEY**

I've been on about this for years, Ross. And you're right: there is no specific canon date – or even era – for Federation-Cardassian first contact, much less human-Cardassian.

We have known Cardassian historical records and allusions, dating from the Union's previous eras as a republic before it slid into fascist militarism. But almost all emerge from home sources, not from context with Federation-based outsiders. Other than their neighboring Bajorans, we do know the reclusive Organians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## MOON MYSTERY

**Tuvok was born on the Vulcan's Lunar Colony. But famously, we know from "Man Trap" that Vulcan has no moon. Is this colony on Earth's moon?**
**@EMCEEFRODIS, VIA @JDHAVEN, VIA TWITTER**

Oh, man, you guys – I'd forgotten to chase this down back when it first invaded my headspace, back when "Unimatrix Zero, Part 2" first aired in 1998!

But you're correct: Vulcan has no moon, as we famously know from Spock and "The Man Trap" (though it does have a trojan sister planet, visible in the daytime sky).

I had halfway assumed this was a base on one of Vulcan's early explored moons, just outside its own 40 Eridani system – but as you say, "Lunar" ought to be associated strictly with simply Earth's moon, Luna.

So how about this: Tuvok, with a father in Starfleet, *was* actually born on Luna, Earth's moon – in a Vulcan embassy compound, stationed there (similar to the Vulcan conpound at Starfleet in San Francisco).

He's a Starfleet brat!

**01** **Cardassian Madred (David Warner) in TNG's** "Chain of Command" Part Two

**02** Grace Lee Whitney as Janice Rand

**03** Tim Russ as Tuvok

**04** A scene from the TOS story, "The Way to Eden"

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were in contact by the 22nd century, as learned in the *Enterprise* episode, "Observer Effect." And an unlucky Cardassian is among the many alien bodies entombed, but unremarked, over in the mysterious "Dead Stop" automated station, about the same time.

But our only hard direct dating runs to Picard's memory of encounters with Cardassians while commanding the *Stargazer* – which puts us back to sometime prior or during to his 2333-2355 command.

A murkier point is how Tobin Dax met Iloja of Prim, the great Cardassian, during Iloja's exile on *Vulcan* – framing apparent awareness to Tobin's rough Joined dates beginning in 2226. (Assuming, of course, that the selectively secretive Vulcans chose to share word of the Cardassian ex-pat with allies and fellow UFP members. )

That's 40 years before Kirk's first five-year mission, and 30 years before *Discovery,* where we also see Cardassian voles in Lorca's menagerie in 2257. But we also see a Gorn skeleton, too, leaving certain awareness of the voles' homeworld potentially just as unclear.

Either way, would even "vague awareness" count for first contact? But see – this is exactly why I want a mid-Kirk/Picard series set in the *Enterprise*-B/C era. Let's settle this once and for all!

(Oh, and yes – *Kelvin* Uhura orders a "Cardassian sunrise" drink in *Star Trek 2009*. But did first contact occur before, or after, the Kelvin incident and timeline splintering in 2233?)

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## WHO DID YOUR HAIR?

**I never read anything about the hairstylist from the original series, yet the hairstyles are unbelievable and amazing. Have any articles about this been written?**
**@EDWARDTMARTIN, VIA TWITTER**

You're right, Edward – there's sadly very little original interviewing from the back-in-the-day on the TOS hair stylists. Here's what we do know...

The second pilot and Season One hair styles were designed by Virginia Darcy, 40-year veteran of everything from Hitchcock's *The Birds* and *Marnie* to TV's *The Munsters, McHale's Navy, Kung Fu, the Virginian, Dukes of Hazzard* – and snagging an Emmy nomination for the first *North and South* mini-series in 1985.

Then, after Darcy's departure and Jean Austin kicked off the first four eps of Season Two. She went on to work on numerous movies, including *The Killing of Sister George*, *Killer Bees* and *The Goonies*, her last documented credit on *¡Three Amigos!*, released in 1986.

Pat Westmore, who previoulsy worked on numerous movies in the 1950s and early 60s, took on the job of hairstylist for TOS starting with "Amok Time", and served the remainder of the original series. And yes, that's Pat Westmore ... of *that* Westmore family – although a bit of a lone wolf, Mike Westmore tells me of his aunt.

# CANON FODDER

PUTTING CONTINUITY IN THE FIRING LINE

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**For our even deeper dive into all things canon continuity for this issue, Martin R. Ojeda of Portsmouth, UK, has a common question via Twitter that really points back to how *Star Trek* has changed:**

**I was re-re-re-watching "The Host" yesterday. Isn't it contemporary with *Star Trek: Deep Space Nine*'s first seasons? Has the difference between TNG and DS9 Trills ever been officially addressed? Kind of like Worf's "we don't discuss it with outsiders"?**

Actually, that's three questions, Martin – which seems to fit Canon Fodder, because of the broader point they make us see.

Talking about the difference between the first-time and one-off guest star Trill appearance of Ambassador Odan in TNG's "The Host" and the Daxes of DS9 actually reveals an unplanned case of "apples and oranges."

But to answer your first question, no: DS9 and its Trill Dax didn't exist when we first met Odan. "The Host" story and script was developed early in 1991, then filmed in March and finally premiered late in TNG's Season 4 on May 13, 1991. In contrast, the basic prep for DS9 and its regular characters began *late* in 1991 and on into early 1992 – and only then was the year-old Trill culture considered as a "new" species to bring to the DS9 format mix.

So, what was the difference? Well, just as the copy of Ro Laren's "canon" Bajoran woman's hairstyle for Kira in the DS9 pilot gave way to the pixie-like shorter cut Nana Visitor sported afterward, the original Trill look created for that one-off TNG use did not last. When DS9 was cast, Dax was such an unformed enigma, in both form and function – largely the reason that Terry Farrell was the last of the regular characters to be settled on. That held up makeup designer Mike Westmore's prep window for the Trill prior to the start of filming, but with a beautiful model/actress finally in the role he knew enough to start by softening the forehead ridges seen on Odan into a more "feminine" look – but it *was* the ridges.

And yet, exec producer Rick Berman and others saw the test footage and deemed the eye ridges still too heavy and distracting from the look they had "hired." Today, every Niner knows that Westmore's

## DATACORE

LARRY NEMECEK

*As a longtime Star Trek author of bestseller* The TNG Companion, *editor, consultant, interviewer, and archivist, Larry Nemecek hosts* The Trek Files *weekly for Roddenberry Podcasts, livestreams* Trekland Tuesdays Live, *and leads the Portal 47 monthly "backstage" fan experience and Trekland Treks location site day tours from larrynemecek.com. He is also producer of* The Con of Wrath *documentary, and his updated* Star Trek: Stellar Cartography *map/book set continues to help fans and Star Trek TV creators alike.*

solution for an alien-yet-unobscuring look for Terry was to go with a body-length strip of spots left and right – thus creating the look of all observed Trills from then on, including the return to Trill of the 32nd Century on *Discovery*.

But you may have heard that *Star Trek* fans never forget – and no, Martin: the question of Odan's Trill visage has never gone away nor ever been explained, onscreen and in-canon. Of course, we know the real-world explanation for the change: just as with the disappeared "steerhorn" nosebridge of original Bajorans, and the "smoothhead" TOS Klingons that gave away to the varying forehead (and body-length) spinal ridges of the films and later series, it was always about time and/or money.

Now, there's always a faction of fandom (and creators too, if truth be told) who believe part of *Star Trek*'s drawing power is its adherence to continuity, and they refuse to take a non-answer as "just production changes." And halfway hand-waves – like "we do not speak of it with offworlders" for the (then) unexplained Klingon forehead conundrum on "Trials and Tribble-ations" — only make it worse, acknowledging without explaining.

But here's the deal: that was then, this is now.

The culture geeks had won, by the Aughts: pop culture rode supreme, canon explanations ruled and non-answers were nerd-gauche. For *Trek*, the breakthrough came with the convoluted but fitting Augment virus explanation for the Klingons' forehead saga on *Enterprise*. No longer would "It's just a bigger backstage budget now" or the like be enough.

Yes, the coming of the streaming cinematic-TV era of *Trek* means no factoid is too small to be overlooked, no Easter Egg too obscure to be left unanswered, no regretted creative choice need be ignored and disowned. Best of all, prior time/budget limits can be scientifically redeemed with two simple words: *species diversity*! It took 25 years to not only develop but justify the Klingon forehead solution ... but Season One *Picard* needed no big buildup to explain away the smoothed/ridged Romulan forehead dichotomy: it's simply regional across Romulus, you silly Northerner! *Species diversity!*

And back on *Discovery*, all those controversial new Klingon looks were eventually retconned as over twenty great houses across the entire Empire, seen by Season 2 in the same shot. Even the varying Andorian antennae placements and Tellarite tusk appearances are being embraced and displayed equally as – you guessed it – *species diversity*!

So there you go, Martin: What about the Trill? *Stay tuned*... and let *Lower Decks* or *Picard* weigh in on it, maybe even *Discovery*. And maybe dispatch it all with a single sentence, once again.

How can they not?

**01** Terry Farrell as Jadzia Dax

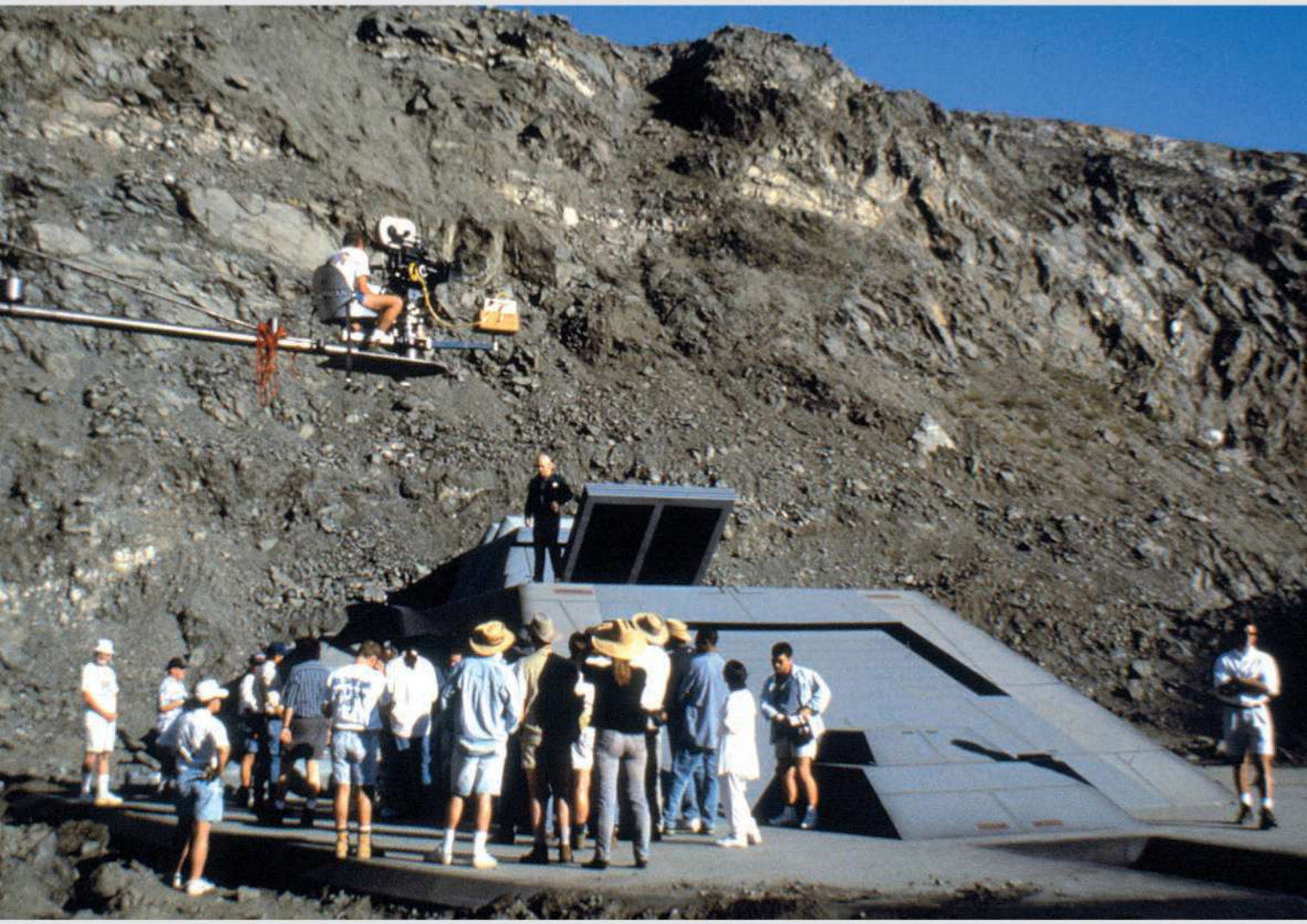
**02** **Odan (Franc Luz) in the** TNG season four story, "The Host"

**03** Ian Alexander as Gray Tal, in *Star Trek: Discovery*

03

# LOST & FOUND

**ARCHIVE IMAGES RETRIEVED**



**Let's continue the close up on *Star Trek: Deep Space Nine* this issue with something different here for Lost & Found archival backstage images: a visit off the lot to a location filming site, away from the usual soundstages.**

WORDS: LARRY NEMECEK

It's a rare look at the scene of a crashed Jem'Hadar attack fighter on Torga IV in 2373 in the Gamma Quadrant – cleverly disguised as a built set piece in Hollywood for the early DS9 Season 5 episode "The Ship."

The date is Monday, July 29, 1996, and DS9's location crew is set up in a rock quarry in Canyon County, about 30 minutes north of Paramount Studios and about 30 minutes shy of infamous Gorn combat location Vasquez Rocks.

It's Day 6 out of seven for the episode, the first of two at this site, and stunt actor Ken Lesco can be seen in his blue sciences uniform as Crewman T'Lor, standing alone atop the inverted "ship" as the crew huddles up beneath him, the camera crane hovering a few feet away.

And for good reasons: The set-ups and safety measures are being checked in place for a segment of Scene 29 where Lesco's Starfleeter takes a disruptor blast – and stunt dives off the structure, onto padding below (and out of frame, of course).

It's a remarkable moment with one of the largest *Star Trek* sets built and used off the lot on a series budget. And a rare moment for the always tightly budgeted DS9 which, like its sister series, never gave up finding ways to locate more "bang for the buck" to raise the production look and feel on *Trek* series as much as feasibly possible.

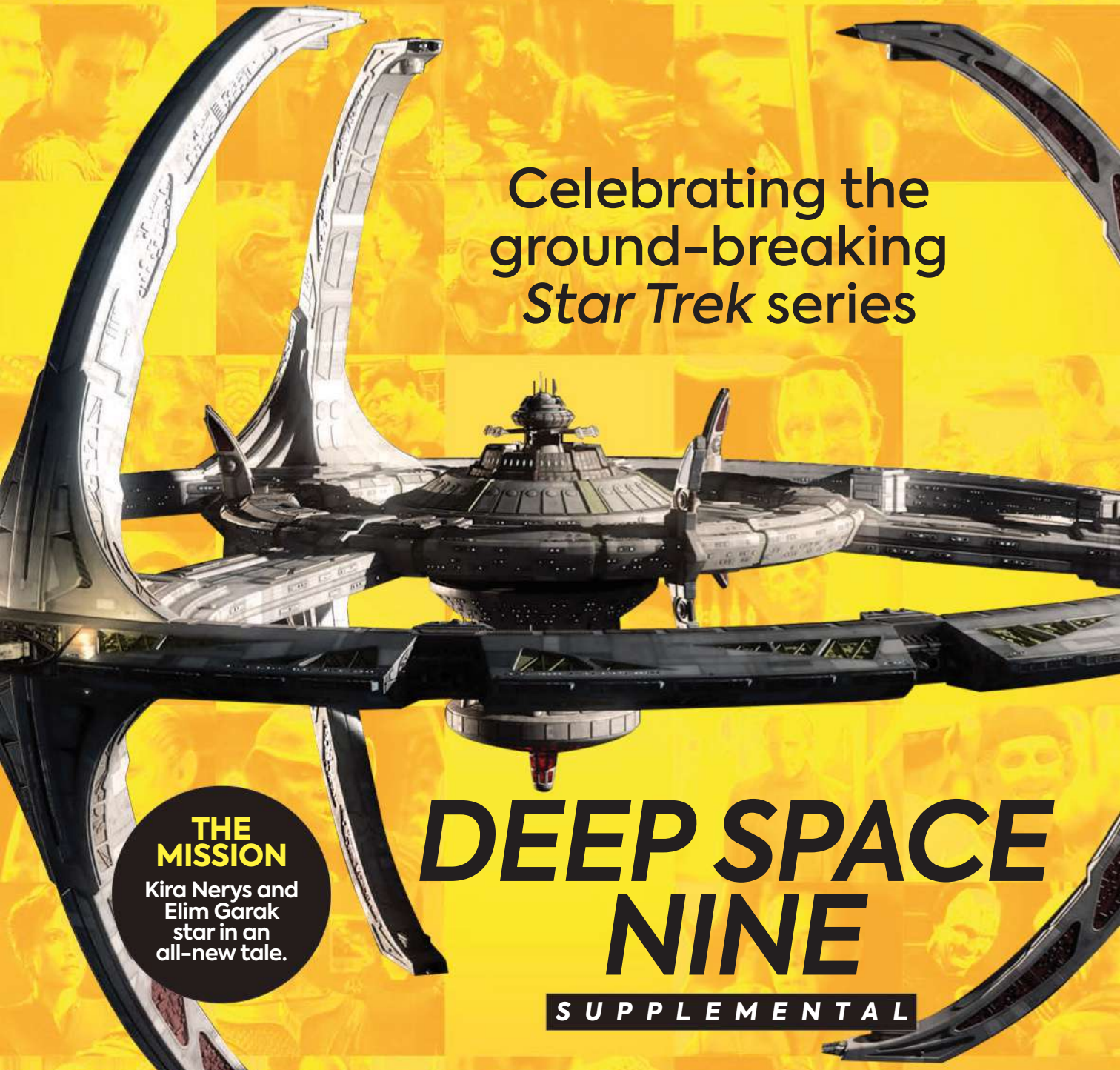
Even if, as usual, a location day on DS9 more often than not involved a long summer day's shoot on the hottest piles of rock around – with actors in makeup – on the hottest days of the year!

# Inside Trek

**TOP TEN**
***Star Trek: Deep Space Nine* Moments**

The life and legacy of
**BENJAMIN SISKO**

Celebrating the ground-breaking *Star Trek* series



**THE MISSION**
Kira Nerys and Elim Garak star in an all-new tale.

# *DEEP SPACE NINE*

**SUPPLEMENTAL**

# TOP 10 *DS9* MOMENTS

BY JAY STOBIE

## 10 Lockdown Laughter

**(*STAR TREK: DEEP SPACE NINE* "CIVIL DEFENSE")**

After accidentally triggering a Cardassian security protocol that left the *DS9* crew trapped throughout the station, Chief O'Brien worked his way out of ore processing with Commander Sisko and Jake while Garak and Gul Dukat paid a visit to Ops. Despite the tension, several moments between Odo and Quark, who were confined together in security, added humor to the situation. Most notably, Quark blamed Odo's reputation as an honorable man for the additional layers of security that the Cardassians had installed around the Changeling's office.

## 09 The Dominion Invades

**(*STAR TREK: DEEP SPACE NINE* "CALL TO ARMS")**

Faced with the combined might of the Dominion and Cardassian Union, *Deep Space 9* valiantly defended the wormhole until cloaked, self-replicating mines were in place to prevent Dominion reinforcements from entering the Alpha Quadrant. Despite the eventual retreat, Captain Sisko left his prized baseball behind to symbolize his intention to return and led the *U.S.S. Defiant* to rendezvous with a massive Federation-Klingon task force, thus initiating the Dominion War.

## 08 Friends of the Federation

**(*STAR TREK: DEEP SPACE NINE* "THE WAY OF THE WARRIOR")**

Worf joined the station, hostilities broke out between the Klingons and Cardassians, Garak and Gul Dukat fought side-by-side, and *DS9* held off Chancellor Gowron's fleet, yet "The Way of the Warrior" might be best known for an exchange between Quark and Garak at the station's bar. The Ferengi and Cardassian debated the similarities between the Federation and root beer, determining both to be bubbly, cloying, and happy. Although the pair seemed to hold disdain for the Federation, the feeling was superficial, as both hoped Starfleet could hold off the Klingon attack. Insidious.

## 07 Operation Return

**(*STAR TREK: DEEP SPACE NINE* "SACRIFICE OF ANGELS")**

Following a massive space battle between a combined Dominion-Cardassian fleet and the heroic starships of the Federation-Klingon Alliance, the *U.S.S. Defiant* broke through enemy lines and headed straight for *DS9*. The vessel entered the wormhole to stand-off against thousands of Dominion warships, but the Prophets intervened and miraculously sent the Gamma Quadrant forces to places unknown. With their defenses down, the Dominion occupation force abandoned the station, making way for the triumphant return of Captain Sisko and Starfleet.

## 06 I Can Live With It

**(*STAR TREK: DEEP SPACE NINE* "IN THE PALE MOONLIGHT")**

As the Federation's losses continued to mount, Captain Sisko enlisted Garak to fabricate evidence that would provoke the Romulans into joining the effort to stop the Dominion. The plot involved numerous moral compromises, though the most damning act was Garak's decision to murder a Romulan Senator and frame the Dominion for the crime. The deed succeeded in its mission, but it nevertheless haunted Sisko, who delivered a harrowing monologue detailing how he felt he would be able to live with the results.

## 05 Father and Son

**(*STAR TREK: DEEP SPACE NINE* "THE VISITOR")**

An accident knocked Captain Sisko's temporal signature out of phase, causing him to reappear at various intervals throughout his son Jake's life. As Jake grew older, he became so focused on discovering a way to bring his father home that he lost his marriage and career. In a desperate moment, the younger Sisko sacrificed his life so that his father could be freed and avoid the incident that sent him hurtling through time. As Captain Sisko watched his now elderly son pass away, the raw emotion of the moment embedded itself in the audience's memories.

## 04 Unhealed Hatred

**(*STAR TREK: DEEP SPACE NINE* "DUET")**

Having discovered that a Cardassian prisoner hoped to be executed by pretending to be a high-ranking official who had committed war crimes during the Bajoran Occupation, Kira Nerys refused to allow the man to stand trial. In an outburst of pure malice, a Bajoran murdered the Cardassian on the Promenade. When Major Kira pointed out that the prisoner was not who he claimed to be, the killer expressed no remorse and seemed proud to have killed *any* Cardassian.

## 03 Welcoming Words

**(*STAR TREK: DEEP SPACE NINE* "BLOOD OATH")**

When Kor encountered Jadzia Dax, who had previously been his old comrade Curzon Dax, the Klingon warrior immediately accepted Jadzia for who she had become. This beautiful dialogue demonstrated how one should welcome and celebrate those who have undergone a transition in their lives. Kor loved Jadzia as a friend, regardless of her name or gender.

## 02 The Trials of Trauma

**(*STAR TREK: DEEP SPACE NINE* "IT'S ONLY A PAPER MOON")**

With Nog dealing with the mental and physical recovery related to the loss of his leg, Ezri Dax suggested the young officer spend some time in the holographic realm of Vic Fontaine. The prescription works, but Vic and Nog soon became dependent on each other's company. Fontaine eventually turned the program off, causing Nog to confess that he feared death. However, the chat was just the motivation Nog needed to reenter the real world.

## 01 Confronting Inequality

**(*STAR TREK: DEEP SPACE NINE* "FAR BEYOND THE STARS")**

Captain Sisko found himself living the life of Benny Russell, an African-American author in the 1950s who had set his creative sights on telling the tale of a Black captain in an equitable society. Russell encountered racism on countless occasions, most notably when the magazine editor refused to publish an issue featuring his story. In an unforgettable outpouring of pain and sadness, Russell declared that no one could deny the future that he created. The heartfelt plea to be treated as an equal remains one of *Star Trek*'s most powerful moments.

# LIFE AND LEGACY OF BENJAMIN SISKO

**A survivor of the infamous Battle of Wolf 359, Benjamin Lafayette Sisko originally felt displeased regarding his posting to Deep Space 9, but the presence of the Bajoran wormhole and a connection to the local population soon quelled those concerns. Within seven years, Sisko faced down the Dominion and went from being Bajor's reluctant hero.**

WORDS: JAY STOBIE

## Defined by Wolf 359

The son of Joseph and Sarah Sisko, Benjamin grew up in New Orleans before eventually deciding to attend Starfleet Academy. Sisko served aboard the *U.S.S. Livingston* before transferring to the *U.S.S. Okinawa* during the Tzenkethi War. As his career flourished, Sisko also found success in his personal life. Benjamin and his wife, Jennifer, welcomed their son Jake into the galaxy, and the trio lived together on the *U.S.S. Saratoga*, where Benjamin earned a post as the ship's first officer. Unfortunately, this familial bliss would be short lived...

When the Borg assimilated Captain Jean-Luc Picard and turned him into Locutus in 2367, the *Saratoga* was one of forty ships dispatched to intercept the Collective's cube at Wolf 359. Jennifer was killed during the battle, while Benjamin and Jake narrowly survived in an escape pod before the *Saratoga* exploded. Jennifer's death devastated Sisko, who was forced to deal with his own trauma while also guiding his son through the tragedy. Benjamin spent time working on starship design projects, including the experimental *Defiant*-class, at the Federation fleet yards at Utopia Planitia.

Promoted to commander by 2369, Sisko accepted an assignment that involved assisting Bajor in its recovery efforts as it prepared to apply for Federation membership. The detail did not meet with Sisko's approval, and salt was added into the wound when Captain Picard, who Benjamin perceived as being responsible for Jennifer's death at Wolf 359, was tasked with welcoming the commander to his new posting at starbase Deep Space 9. Sisko's tune changed when Jadzia Dax, the new host for his old friend Curzon,

discovered the wormhole to the Gamma Quadrant, an event that suddenly made Bajor a significantly strategic locale. This pivotal moment forever altered the trajectory of Benjamin's life and career.

"PART OF BEING A CAPTAIN IS KNOWING WHEN TO SMILE, TO MAKE THE TROOPS HAPPY. EVEN WHEN IT'S THE LAST THING IN THE WORLD YOU WANT TO DO. BECAUSE THEY'RE YOUR TROOPS, AND YOU HAVE TO TAKE CARE OF THEM."

**BENJAMIN SISKO,**
*RULES OF ENGAGEMENT*

### The Unsuspecting Emissary

Commander Sisko's arrival on Deep Space 9 coincided with a trip to see Kai Opaka, the top Bajoran religious leader, who declared that the Prophets had sent Sisko to be their Emissary. Combined with Opaka's urging, an orb experience in which Sisko re-lived his first meeting with Jennifer prompted the commander to collaborate with Dax and seek out the Celestial Temple, the aforementioned stable wormhole which led to the Gamma Quadrant. The Prophets temporarily abducted Sisko and opened his eyes to the notion that, by constantly replaying Jennifer's death in his mind, he had been living in the past. The revelation set Sisko on the path to recovery.

01

02

03

## Early Days on DS9

While both Commander Sisko and Starfleet expressed discomfort over the Bajorans treating Sisko with religious reverence, the commander conducted himself in a distinguished fashion while still showing respect for the Bajoran belief system. Sisko made first contact with a Gamma Quadrant species in his initial year on the station and spearheaded efforts to explore that distant region of the galaxy. As he acclimated himself to the station, Sisko shared his passions for cooking and watching baseball with his crew and spent much of his time raising Jake.

Sisko navigated several crises between 2369 and 2370. These range from tensions with Winn Adami, and an anti-Federation Bajoran sect known as the Circle. Plus, the emergence of the Maquis, a rogue paramilitary group composed of Federation citizens that despised their government's treaty with the Cardassians and engaged in hostilities with their Cardassian counterparts.

However, no foe would have as much impact on Sisko's legacy as the Dominion, a Gamma Quadrant superpower created by the Founders, managed by the Vorta, and patrolled by fleets of warships and endless legions of Jem'Hadar soldiers.

**01** Space battle action in the DS9 season six story, "Sacrifice of Angels."

**02** There was confrontation and tension aplenty in th DS9 season two episode, "The Marquis" Part One

**03** A tender moment during the story "What You Leave Behind"

## Captaining the *Defiant*

In a poetic turn, Starfleet assigned the prototype *U.S.S. Defiant*, the same vessel Sisko had worked on at Utopia Planitia, to Deep Space 9 as a means to guard against any Dominion incursions. Nevertheless, 'normal' life continued on the station, as Sisko dealt with a brief temporal jump to the Bell Riots of early 21st century Earth, his crew's rediscovery of the Mirror Universe, a Dominion plot that decimated the Romulan Tal Shiar and Cardassia's Obsidian Order, and his own blossoming romance with freighter captain Kasidy Yates.

By the end of 2371, Sisko finally received a promotion to captain, but there was little time to celebrate. Fears that the Founders had infiltrated Cardassia's highest levels set the stage for the Klingon Empire to invade, an act that prompted a vicious war between the Federation and the Klingons. The ensuing year proved to be difficult, as clashes with the Empire and Dominion increased, paranoia surrounding Changeling infiltrators disrupted life on Earth, and Captain Sisko learned that Kasidy Yates had been aiding the Maquis.

Under Sisko's supervision, the DS9 crew acquired evidence that the Dominion had orchestrated the Federation-Klingon conflict, a disclosure that led to the reestablishment of the Khitomer Accords in 2373. Peace was short-lived, as the treacherous Gul Dukat set Cardassia on a course for Dominion membership. As the year drew to a close, Captain Sisko commanded a valiant defense of DS9 against an armada of Dominion and Cardassian vessels. Forced to retreat, Sisko was dismayed to learn that Jake had stayed behind on the now-occupied station. The Dominion War had begun.

## Defense Against the Dominion

Assigned to Admiral Ross, Captain Sisko and the *Defiant* found themselves on the defensive in early 2374. Never one to shy away from being bold, Sisko masterminded a Starfleet offensive, codenamed Operation Return, that pitted over 600 Federation ships against twice as many Dominion vessels. Starfleet prevailed in the battle, and Sisko heroically wrestled back control of Deep Space 9 from the Dominion. While victorious, the Federation-Klingon Alliance's losses continued to mount.

The death and destruction motivated Sisko to develop

**04** **Sisko** takes on the persona of Benny Russell, a science-fiction writer in the 1950s, in "Far Beyond the Stars"

another daring plan, this time a secretive one, designed to draw the Romulans into the fight against the Dominion. The controversial tactic involved fabricating evidence, compromising his morals, and the involvement of the equally enigmatic Elim Garak. The simple tailor's plot to frame the Dominion for a Romulan Senator's murder was unknown to the captain, yet despite Sisko's anger over the development, the deed produced the intended result and brought the Romulans into the Federation Alliance in 2374.

The reinforcements granted the Federation to invade Dominion space, and Sisko captained the *Defiant* to victory in the First Battle of Chin'toka. Tragically, Sisko returned to DS9 only to find that his dear friend Jadzia had been murdered by his old nemesis, Dukat, who had also sealed the wormhole. In a frightening parallel to his post-Wolf 359 days, Sisko withdrew from the battlefield, traveling to his family restaurant in New Orleans and spending time secluded from DS9 and the Dominion.

**05** Sisko builds a replica of an ancient spacecraft in "Explorers"

**06** "In the Pale Moonlight" saw Sisko playing a dangerous game...

**07** Sisko leading a mission away from the station

**08** Sisko's relationship with Jean-Luc Picard was not the best in the opening DS9 story, "Emissary"

## An Ancestral Surprise

Whether it involved being sent to live the life of African-American author Benny Russell during Earth's 20th century or convincing the Prophets to dispatch a Dominion fleet, Sisko's relationship with the wormhole aliens proved to be quite complex by the dawn of 2375. The bond only intensified when Sisko uncovered that a Prophet had actually inhabited his mother, Sarah, so that she would marry his father, Joseph, and give birth to Benjamin. This information, along with assistance from Joseph, Jake, and Dax's new host Ezri, sent Captain Sisko to cross paths with the Orb of the Emissary, a contact that resulted in the wormhole reopening and Sisko opting to retake his post at DS9.

08

"RUNNING MAY HELP FOR A LITTLE WHILE, BUT SOONER OR LATER THE PAIN CATCHES UP WITH YOU. AND THE ONLY WAY TO GET RID OF IT IS TO STAND YOUR GROUND AND FACE IT."

**BENJAMIN SISKO,**
*THE WAY OF THE WARRIOR*

A rejuvenated Captain Sisko continued leading the war effort, but not all was doom and gloom. Benjamin and Kasidy married in 2375 and, within months, were expecting a child. Sisko's love for Bajor also burned brightly, as the captain planned to make the planet his family's permanent home. The tide shifted momentarily when the Breen allied themselves with the Dominion, an event which directly led to the *Defiant*'s destruction at the Second Battle of Chin'toka. The *U.S.S. Sao Paulo*, later renamed the *Defiant*, was given to Sisko as a replacement.

A joint Federation, Klingon, and Romulan invasion, coupled with civil unrest on Cardassia, set the stage for a final standoff with the Dominion and Breen above Cardassia Prime. Sisko gave Odo time to talk with the Female Changeling and, after Odo cured the Founder of Section 31's morphogenic virus, the Dominion surrendered.

## One with the Prophets

Captain Sisko found no respite, as he dispatched himself to the Bajoran Fire Caves in a bid to prevent Dukat and Winn Adami from unleashing the evil Pah-wraiths on the Alpha Quadrant. The captain's effort was successful, as Dukat and the Pah-wraiths became forever imprisoned in the Fire Caves. However, this triumph came with a steep price for the part-human, part-Prophet: he needed to remain in the Celestial Temple and learn from the Prophets. Fortunately, Benjamin visited Kasidy in a vision to let her know where he was and that, one day, he would return…

# The Mission

STORY: JIM SWALLOW
ILLUSTRATION: LOUIE DE MARTINIS

*(Author's note: this story takes place in 2374, during the Dominion War, prior to the events of the* ***Star Trek: Deep Space Nine*** *episode "Inquisition")*

**Section 31 Hyperchannel XCF-221-1 (Encrypted)**
**Sender Identity: Sloan, Luther / Recipient Identity: [REDACTED]**

*Here's everything I've managed to scrape together about the disappearance of the operative we dispatched to Deep Space 9. It's sketchy at best, fragments of personal logs and security recordings – and that in itself is troubling. But I'll let you review the data and draw your own conclusions rather than burden you with mine.*

*I will preface this with just one statement: the following material proves this approach was flawed, as I warned you it would be. Let* me *handle things with Sisko and his people from here.*

*I have a potential asset in place… I just need time to bring him into the circle.*

**Personal log, Mission Day 5: Operative Sierra (Encrypted)**

I've found accommodation in one of the outer rings of this iron-clad monstrosity, in a zone used by transient workers and Bajoran nationals up from the homeworld. My cover identity is as an Akaali migrant looking for employment as a maintenance technician, and so far there have been no challenges to its veracity. The genetic alteration of my human characteristics are solid, enough to fool any cursory tricorder scans. I can pass for at least three months before additional doses of bio-masker are required. The other residents show little interest in me, which is ideal. Most of their discussions I overhear at the replimat revolve around how uncomfortable the station is; I concur. Cardassian architecture cares little for creature comforts.

My mission parameters remain as assigned. Objective Alpha: conduct surveillance on Captain Benjamin Sisko and his command staff. Objective Beta: Utilize my skills to penetrate Deep Space 9's computer network and embed digital implants for Section 31's remote monitoring. I'll make my first attempt to place the sensors during tomorrow's morning shift.

**< Security Feed G-2345, DS9 Officer's Quarters Level >**
**< Time index: 37:47:32 >**

*Playback display: corridor interior.*

*Subject #1 (humanoid, species: Akaali) enters visual. Pauses in shadow behind support pillar. Removes device (identified as covert microsensor bead) from satchel. Proceeds to affix device to upper section of pillar.*

*SOUND: doorway opening.*

*Subject #1 reacts with alarm. Conceals device.*

*SUBJECT #2:* [terse] Can I help you with something?

*Subject #2 (humanoid, species: Changeling) enters visual. Body language and vocal tones suggest suspicion and annoyance.*

*SUBJECT #1:* [submissive] No, I'm… I'm fine. [pause] You're… Constable Odo, is that right? The shapeshifter?

*SUBJECT #2:* Very observant. What gave it away?

*SUBJECT #1:* I, uh…

*SUBJECT #2:* That was a rhetorical question. What are you doing here? I know your face, you're one of the new workers from out-system.

*SUBJECT #1:* I'm Lonia. Lonia Kefal. From Akaali.

*SUBJECT #2:* Well, if you're seeking employment, I suggest you start by looking for it at the labor office on the Promenade, not down by the senior officer's quarters.

*SUBJECT #1:* Apologies! This is a very big station, and the corridors all look alike! I must have gotten turned around.

*SUBJECT #2:* Then allow me to escort you back to where you need to be. Consider it a courtesy of Station Security.

*Subject #2's intimidating presence compels Subject #1 to depart with haste.*

**Personal log, Mission Day 7: Operative Sierra (Encrypted)**

What was the likelihood that the Changeling would be there at the worst possible time? I cannot be certain, but I believe he was exiting quarters belonging to Kira Nerys, the station's second-in-command. Perhaps they are

engaged in a non-work relationship? File that observation for later consideration.

Did my cover raise a concern when I boarded DS9? I must assume Odo will be suspicious of me for the interim. I have already placed microsensors near Sisko's and Dax's quarters, they will have to suffice.

For now, I'll concentrate on Objective Beta – computer network infiltration. This will be a painstaking process… I must work my way into the station's mainframe slowly and carefully, or else I risk detection by internal monitor software.

**< Security Feed K-0372, DS9 Promenade Level, Replimat >**

**< Time index: 78:33:11 >**

*Playback display: dining area.*

*Subject #1 (humanoid, species: Akaali) is seated, reading a PADD, drinking a mug of liquid (soup: Plomeek).*

*Subject #2 (humanoid, species: Cardassian) approaches. Offers Subject #1 an isolinear rod.*

*SUBJECT #2:* [brightly] Good afternoon! May I give you this?

*SUBJECT #1:* [wary] What is it?

*SUBJECT #2:* A voucher! For a discount. I find it an ideal way to stimulate business. [pause] I like to offer one to selected new arrivals…

*SUBJECT #1:* [reading] "*Clothiers and Tailoring*"… "*Garak's Clothiers*"?

*SUBJECT #2:* [bowing] The very same! Has my reputation for service reached all the way to Akaali Prime?

*SUBJECT #1:* I'm not sure I really need a tailor...

*Subject #2 studies Subject #1's tunic in great detail.*

*SUBJECT #2:* Are you quite certain of that? When one is looking for gainful employment, the first impression at an interview can make or break the application. And if you don't mind me saying, your outfit… could use some refinement. [pause] Unless, of course, you have some *other* work to occupy you?

*Subject #1 returns the isolinear rod, and leaves the table.*

*SUBJECT #1:* Thank you, but no. If you'll excuse me, I have an appointment elsewhere.

**Personal log, Mission Day 11: Operative Sierra (Encrypted)**

The Cardassian spoke to me today.

I cannot be certain if the interaction was random, or if he is aware I am not what I appear to be. Nevertheless, I took the opportunity to cover the route back to my quarters and once there, to run a full-spectrum surveillance scan. I found no evidence of tracking devices on my person or in my room, but my pre-mission briefing on the Cardassian was very clear – avoid Elim Garak at all costs! Even if this so-called tailor is no longer an agent of the Obsidian Order, I cannot interact with him.

I will lay low for a few days and take my meals at the refectory on the lower tiers. Hopefully, we will not cross paths again.

**Personal log, Mission Day 20: Operative Sierra (Encrypted)**

In five days, Bajoran Standard, I am due to report in to Section 31 via subspace burst-communique, but I am seriously considering an emergency transmission.

"DID MY COVER RAISE A CONCERN WHEN I BOARDED DS9? I MUST ASSUME ODO WILL BE SUSPICIOUS OF ME FOR THE INTERIM…"

Last night, during the station's Delta Shift, I took the opportunity to check the microsensors I planted near Sisko and Dax's quarters. They have been neutralized. The work is extremely subtle. On the surface, they appear to be recording the targets' comings and goings, but the data is flawed. It is *faked*! Someone has reprogrammed the sensors to give false readings, to conceal Sisko and Dax's actual movements…

It's a clever strategy. I almost didn't notice.

But who aboard the station has the skill to do such a thing? The Cardassian? The doctor with the genetic enhancements, or perhaps the Trill herself? Or is it possible I am not the only covert operative embedded on Deep Space 9?

I need to consider my next move.

**Personal log, Mission Day 20, supplemental: Operative Sierra (Encrypted)**

I have been unable to sleep. I keep dreaming that I am being followed.

The situation with the microsensors preys on my mind, so I decided to check on the progress of my network intrusion program…

…I have found something very alarming. Far more serious than the co-opted sensors.

My program has now wormed its way into the core of the station's main computer, and if all was proceeding to plan, it should have automatically deployed a software payload there – in theory, giving Section 31 a hidden back-door into Deep Space 9's command and control systems, should it be required.

*But something was already there.*

Understand that this station's mainframe is a retrofitted mess of overlapping operating systems – the original programs from when it was constructed by the Cardassian occupation forces, then a layer of Federation and Starfleet software atop that. It is ugly and complex, and full of places for rogue files to hide!

In these dead digital spaces I found… I can only classify them as *scraps* of code, the remains of old programs that were purged from the system. But I could identify them, even so, as a body might be identified from a faint remnant trace of DNA.

The first scrap is part of a *shaipouin*; that's a Romulan word meaning 'false door'. This is a code-tool used by Tal Shiar intrusion specialists. The second was a remnant of a brute-force data-wiper with a Klingon signature, likely a data bomb left behind by Imperial Intelligence on *Qo'noS* before it was deleted. And there was a third…

Timecodes indicate the last program was erased recently, perhaps only days before I arrived. It has the unique structure I've only seen in one other place. The hijacker programs utilized by the Orion Syndicate.

Romulan. Klingon. Orion. They've all sent agents here before me.

*But what happened to them?*

**< Security Feed Q-8255, DS9 Promenade Level, Quark's Bar >**

**< Time index: 44:18:82 >**

*Playback display: bar area. Subject #1 (humanoid, species: Akaali) converses with Subject #2 (humanoid, species: Ferengi).*

*SUBJECT #2:* An Orion, you say? To be honest, I don't see many of them in my establishment. The Syndicate and the Ferengi Alliance tend to stay out of each other's way, if you know what I mean.

*SUBJECT #1:* He was on the station for a few months. Surely someone remembers?

*SUBJECT #2:* [quietly] I'm not one to judge, if Orions are to your… taste. But I can offer alternatives, if you'd like. My holosuites are the best in the sector.

*SUBJECT #1:* [firmly] That's not what I mean! One day, he vanished, and I need to know what he knew-!

*Subject #3 (male humanoid, species: Changeling) enters visual.*

*SUBJECT #3:* If someone went missing on my station, I would be aware of it.

*SUBJECT #2:* [dour] Constable, always such a delight to see you.

*SUBJECT #3:* I'm hearing that our Akaali friend here has been asking about an Orion shuttle pilot who left the station some time ago. I can assure you, his departure was logged with Ops.

"I HAVE ALLOWED MYSELF TO BECOME CAUGHT UP IN THIS MYSTERY... BUT I CAN'T LET IT GO."

*SUBJECT #1:* [aside] Logs can be falsified.

*SUBJECT #3:* That's a very serious accusation. Can you back it up with any evidence? Or perhaps you'd like to explain exactly *what* your interest is in this Orion pilot?

**Personal log, Mission Day 25: Operative Sierra (Encrypted)**

I have allowed myself to become caught up in this mystery… But I can't let it go.

I have to find out where these other agents went. The Tal Shiar was masquerading as a travelling scholar from Vulcan, the Klingon agent was a crewman transferred off a freighter, and the Orion…

Despite what the Changeling claims, I've found evidence to the contrary. The pilot was last seen heading to the station's lower core. The old ore processor is down there, left over from the days of the Cardassian Occupation.

I am supposed to report in today. I am going to delay that until I have investigated.

I must find answers!

**< Security Feed Z-9992, DS9 Lower Core Level, Ore Processor #3 >**

**< Time index: 25:84:00 >**

*Playback display: ore chamber.*

*Subject #1 (humanoid, species: Akaali) enters. Activates tricorder, scans interior of processor through an open maintenance hatch.*

*SUBJECT #1:* [muttering] There's a DNA trace in there… Can't read it clearly. [sighs] Need to get closer…

*Subject #1 climbs into ore chamber, approaches interior wall with tricorder.*

*SOUND: tricorder chiming.*

*SUBJECT #1:* Positive reading! Traces of Orion bio-matter, but very faint… They've been disrupted by an energy pulse…

*Beyond Subject #1's point of view, Subject #2 (humanoid, species: undetermined) enters the chamber in shadow and moves to a control console.*

*SUBJECT #1:* Is someone out there? [panicked] What's going on? Stop what you are doing-!

*Subject #2 reactivates the ore processor, closing the hatch. Subject #1 is now sealed inside.*

*SOUND: banging noises and muffled shouting from inside the chamber.*

*Subject #2 engages the processor's energy pulse field. A yellow glow fills the visual.*

**Section 31 Hyperchannel XCF-221-1 (Encrypted)**

**Sender Identity: [REDACTED] / Recipient Identity: Sloan, Luther**

*Luther: I must reluctantly concur with your evaluation. It appears that Operative Sierra was not the best choice for this assignment. They allowed themselves to become focused on minutiae to the detriment of the mission, and it would seem they paid for that with their life. Analysis indicates this was likely a trap, deliberately set to snare any covert operative sent to Deep Space 9. From the data recovered, we can surmise that a similar fate was met by the Tal Shiar's agent, the Klingon spy from Imperial Intelligence and the Orion.*

*We must tread carefully with DS9 in our future dealings with Sisko and his crew. The captain himself may be reluctant to cross certain ethical lines, but it appears that at least one member of his inner circle has no issue with taking active – and quite ruthless - measures.*

*Efforts to recruit your potential asset are hereby officially approved.*

**< Security Feed K-0372, DS9 Promenade Level, Replimat >**

**< Time index: 66:15:06 >**

*Playback display: dining area.*

*Subject #1 (humanoid, species: Terran) is seated, drinking a mug of liquid (coffee: raktajino).*

*Subject #2 (humanoid, species: Cardassian) approaches.*

*SUBJECT #2:* My dear Julian, please accept my most humble apologies for my lateness.

*SUBJECT #1:* Hello Garak. I was starting to think I'd been stood up…

*SUBJECT #2:* Never! I value our conversations too highly to miss one.

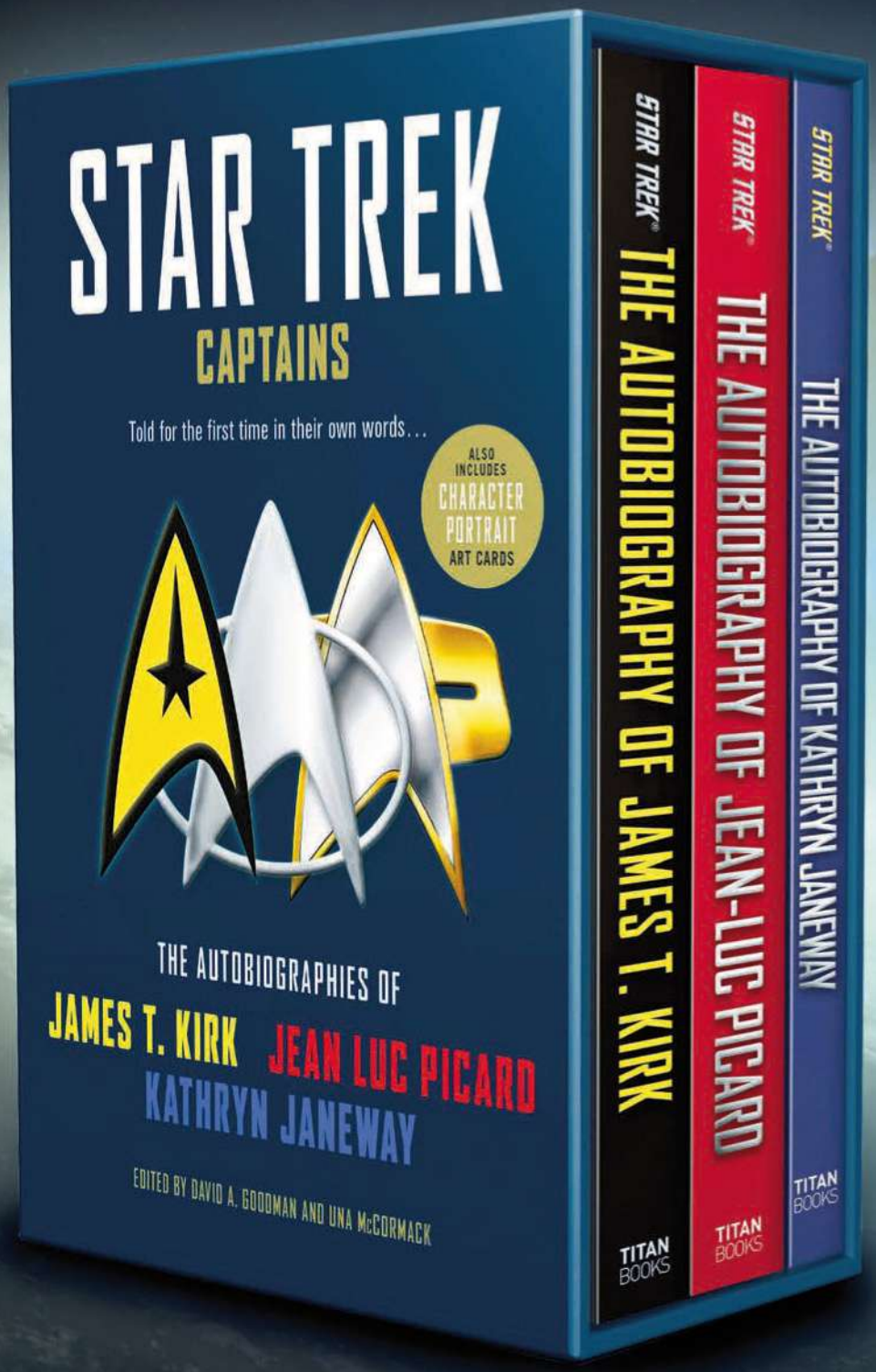
*SUBJECT #1:* I hope I didn't drag you away from something important.

*SUBJECT #2:* [smiles] I'm ashamed to say I was working on a thorny problem and I simply…lost track of time.

*SUBJECT #1:* Anything I could help with?

*SUBJECT #2:* Nothing you need concern yourself about, Doctor. I was just…*cleaning house.*

# IN THEIR OWN WORDS




## A SPECTACULAR BOXED SET WITH SLIPCASE AND CHARACTER ART CARDS

## FEATURING THE AUTOBIOGRAPHIES OF KIRK, PICARD AND JANEWAY

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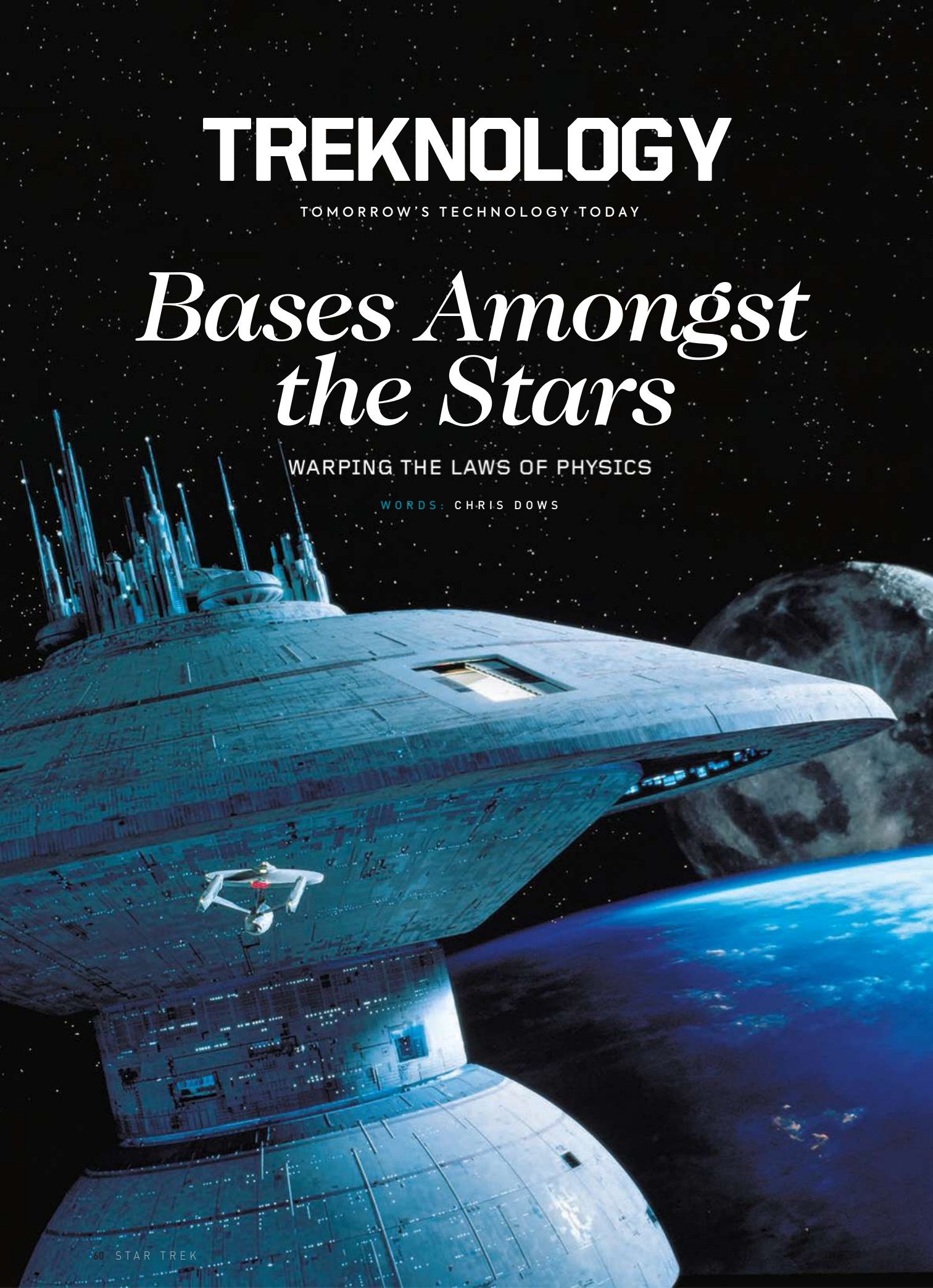
# TREKNOLOGY

TOMORROW'S TECHNOLOGY TODAY

# *Bases Amongst the Stars*

## WARPING THE LAWS OF PHYSICS

WORDS: CHRIS DOWS



There's no argument *Deep Space Nine* is one of the most important structures ever to feature in *Star Trek*, but as a starbase, the Cardassian-built processing facility is far from unique...

From the earliest days of the show, space stations have been some of the most impressive examples of Treknology, with the great majority proving far more reliable and better constructed than the cause of Chief O'Brien's perpetual headaches. First seen in the *Star Trek* episode "The Trouble with Tribbles", platforms such as Deep Space K-7, perched precariously close to the Klingon border, have provided Federation crews with everything from repair facilities to much-needed rest and relaxation (if you can describe a brawl with Klingons in such terms). If we look to *Star Trek* continuity, K-7 gets a mention under Captain Pike's command, suggesting a network of bases had developed and expanded along with Starfleet's ships of the line.

In our world, the idea of an orbiting construction in space – or on another planet – was first introduced by the American science fiction author Edward Everett Hale, in his 1869 story "The Brick Moon". He proposed a sphere, 200 feet in diameter, orbiting the Earth to aid the navigation of ships, but it took the Romanian rocket scientist Hermann Oberth to coin the term 'space station' in 1923.

Intriguingly, Oberth proposed an orbital construction facility from which missions to the Moon and Mars could be launched, an idea that's alive and well today. Six years later, Slovenian Austrian army scientist Herman Noordung took Oberth's concept and, along with several other theories connected with living in space, conceptualized Noordung's Wheel, a toroidal station that, crucially, generated artificial gravity by rotating on its axis.

Over the following decades momentum grew, with space luminaries such as the American rocket scientist Robert Goddard and controversial German engineer Wernher von Braun proposing ways to construct stations in space. By 1959, the newly-formed NASA was intending to build its first station – but when the Soviet Union successfully launched Yuri Gagarin into space, the decision was made to aim for the Moon rather than build a station, so development was put on the backburner. With NASA's goal achieved in 1969, space stations were back on the drawing board – and while the 100-personnel strong Space Base was never built, its potential construction led the organization down the path of a reusable Space Transportation System – and the Space Shuttle program was born.

01

## STARBASE FUNCTIONS: REFUGE, RESEARCH AND REPAIR

While real-world space stations are primarily engaged in research, the range of applications found in *Star Trek* is significantly more varied. In *Star Trek: The Motion Picture*, we were introduced to two very different facilities – the Orbital Office Complex from where Admiral Kirk shuttled over to the newly refitted *U.S.S. Enterprise*, and the massive drydock in which the work took place. Earth Station McKinley fulfilled a similar role in *Star Trek: The Next Generation*, allowing for

refits, construction, and routine maintenance, with several larger space stations such as Starbase 74 providing resupply and systems upgrades.

DS9 did all this and more; at any one time, a bewildering variety of ships underwent emergency repair while docked at its pylons.

It's undeniable the scale of construction seen across *Star Trek* is significantly greater than real-life stations, but *Star Trek II: The Wrath of Khan's* Regula I facility shared the same scientific focus seen over the last six decades above our planet. In 1971, the Soviet Union launched Salyut-1, the world's first space station, and while its crew tragically died returning from their 23-day mission, the ensuing Salyut series concentrated on the long-term physical effects of space on humans, along with a wide range of scientific and engineering trials.

Over the following decades, the original module's 66-foot long, 3500 cubic foot design was refined and increased, improving everything from docking collar technology to solar panel efficiency. Responding to the perceived Soviet advantage, Skylab was constructed from NASA's surplus Apollo mission equipment and launched in 1973, just before the second-generation Salyut stations. At 12,417 cubic feet, it was much larger than Salyut and over its six-year life, an unprecedented amount of experimentation took place. In 1982, the Mir program replaced Salyut and by now, crews were regularly spending months at a time in space. Thanks to the 1993 Shuttle-Mir agreement, NASA and Soviet Union cooperation led to a considerable increase in space traffic. Over its 15-year life, more than one hundred astronauts from 13 countries visited Mir, conducting 23,000 medical and scientific experiments. It also saw every record for long duration spaceflight achieved, including the late cosmonaut Valeri Polyakov's unbeaten 437 continuous days of living in space.

While Mir's decline and destruction during re-entry in 2001 was as controversial as it was unfortunate, the lessons learned in its operation and expandable modular design paved the way for the biggest facility yet - the International Space Station.

# NOT SO SPACIOUS STATIONS: THE CHALLENGES OF BUILDING A STARBASE

**01** The orbital office complex, a Starfleet space station in orbit of Earth during the late 23rd century. as seen in *Star Trek: The Motion Picture*.

**02** The International Space Station Image: NASA

**03** The dry dock seen in the *Star Trek: Discovery* eopisode, "Stormy Weather"

If you're a fan of *Star Trek: Enterprise*, you'll likely recognize the International Space Station (ISS) because a time-lapse sequence of its construction appears in the opening credits to every episode. This montage represents a series of enormous engineering and construction challenges since its first component module, the Russian Zarya section, was launched in 1998. Representing a partnership between NASA, Russia, Europe, Japan and Canada, its current size is 32,333 cubic feet, with its final capacity expected to be around 43,000 cubic feet. Due to its relatively large size, in 2009 it briefly supported a crew of thirteen – not quite the 7,000 maximum capacity of DS9, but still the maximum single-location space occupancy record.

It would be unfair to compare the ISS's current range of functionality to Starfleet's mighty facilities, but there are notable similarities of design - and difficulty - between the ISS and its fictional counterparts. For instance, the ISS has a self-sustaining main power

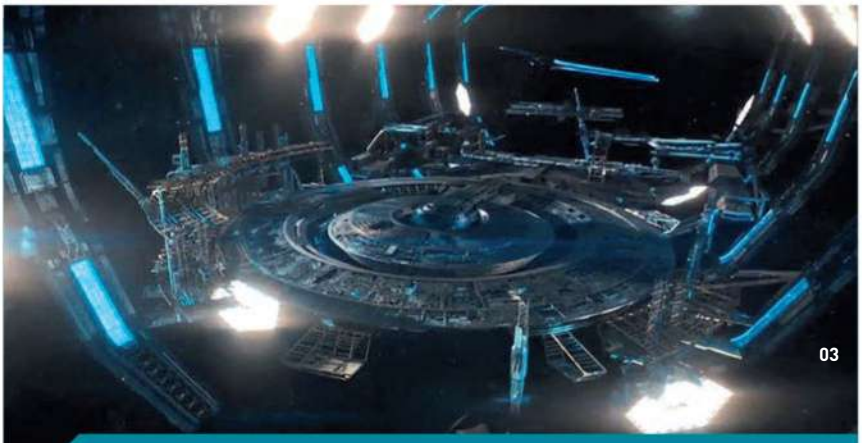
source. It may not be the multiple fusion chambers Deep Space Nine enjoys, but thanks to the station's extensive solar arrays and multiple electrical convertor points, all the vital systems for life support, such as heating, lighting, air filtration and waste recycling, are maintained.

And then there's communications; both DS9 and the ISS provide inter-ship, station-to-ship and station to Bajor/Earth capabilities. The Federation outpost forms a vital part of Starfleet's Distant Communications network, and the ISS is integral to NASA's Space Communications and Navigation (SCaN) network.

Fictional or real, any long-term space habitation is prone to a frightening array of potential dangers, but there's one seemingly benign aspect – spacecraft docking – that best exemplifies the comparison between Treknological and technological issues.

## ANY LONG-TERM SPACE HABITATION IS PRONE TO A FRIGHTENING ARRAY OF POTENTIAL DANGERS

After the problematic power supply, Chief O'Brien's biggest concern on DS9 were the six constantly failing or, on two occasions, deliberately blown-up docking pylons. Not quite as dramatic but with equal real-life consequences, due to a malfunction of the Soyuz 10 docking collar in 1971, the Soviet three-man crew had to return to Earth when they couldn't transfer to the station. When the first SpaceX Dragon capsule was sent up to the ISS on its inaugural resupply mission in 2012, no-one knew if the fully autonomous docking would succeed because they'd not had the actual collar from the ISS to test with. Luckily, it worked, and the subsequent run of successful missions finally led to a manned capsule connecting with the ISS in 2020.



03

## LOOKING TO THE FUTURE – AND THE STARS

When the *U.S.S. Discovery* was propelled into the 32nd Century, the crew encountered a dazzling array of new technologies from personal transporters to warp nacelles that kind of float next to the hull. However, it's significant the reshaping of Starfleet and relaunch of the United Federation of Planets also depended on some 'old school' facilities, such as Deep Space Repair Beta Six, seen in the episode "Kobayashi Maru", and the drydock used to repair the severely damaged *Discovery* following its journey into the Dark Matter Anomaly-created subspace rift in "Stormy Weather".

If these platforms have something of a routine function, the same can't be said of the exciting developments in our timeframe. Side-stepping the political motivations behind sovereign nations attaining their own foothold in space, there are three major programs in various stages of realization. The first and, at the time of writing, most recent major event is the launch of the third and final Chinese module, Mengtian, to join the currently orbiting twin structures which will form the 1,766 cubic feet Tiangong ('Heavenly Palace') space station. This will leave a final component, the Xuntian space station telescope, to be launched in 2023, although the three-strong taikonaut crew have been inhabiting the Tianhe core module since 2022.

The second is the continuing expansion of the ISS, particularly its place in the Artemis program, which aims to return astronauts to the Moon around 2025. However, all the ISS partners appreciate its time is running out, so by 2030 NASA is looking to commercial companies such as Blue Origin and SpaceX to replace the station, with a view to using it as a jump-off platform for Mars included in the design.

Linked to the demise of the ISS is the third development, the Russian Orbital Service Station, an intriguing name that suggests a wider range of uses than just scientific endeavor when it is constructed in around five or six years' time. A combination of Russia's decision to withdraw from the ISS by 2024 and develop an exclusive (and more productive) scientific research base, the ROSS may also be used as a launching point for Russian-only missions to the Moon and Mars, although no timeline for this has been confirmed. And there's even more on the drawing board, such as the privately funded Gateway Foundation's two orbital hotels.

Scheduled for 2027, the larger design's name has changed from the *Von Braun* to... *Voyager*.

# FINAL FRONTIER CREATURES

We go behind the scenes at Legacy Effects, to find discover some of the secrets to creating aliens for *Star Trek Strange New Worlds*...

WORDS: JOE NAZZARO

**01** Gorn baby rod puppet

Whether it's Romulans, Gorn or Tellarites, aliens have been an integral part of the *Star Trek* franchise for the better part of half a century. Most of those characters incorporated cutting-edge creature construction techniques, from liquid latex in the 1960s, to today's use of computer-generated technology.

The latest evolutionary chapter is *Star Trek: Strange New Worlds*, which although set in the original series timeline, utilizes modern-day makeup and digital work to help populate its universe. The physical side of that job went to Legacy Effects, known for such A-list features as *Iron Man*, *Alice in Wonderland* and *The Shape of Water*. Ironically, although the shop had been involved with some of the biggest films in Hollywood history, it was a relative newcomer to episodic television.

According to company co-owner J. Alan Scott, "For years, there was definitely a perception at Stan [Winston Studio, the shop's previous incarnation]'s and that followed us here, that we were sometimes known as the 'blockbuster shop.' We didn't even get approached about certain projects, which we never understood, because we do commercials all the time, so we knew how to work economically, but the perception was that we were expensive, and I think *The Mandalorian* was the first one we landed."

"We were originally approached by *Star Trek: Discovery* to do the Klingons when they were going to be redesigned, but the timing didn't work out; and then we got a call from [producer] Frank Siracusa, who was doing a couple of new shows and wanted us to look at them. At that point, *The Mandalorian* had come out, and the Child was a huge phenomenon. It wasn't just the fact that it was a tiny puppet; it was a character that had a place, and performed the way it was supposed to perform.

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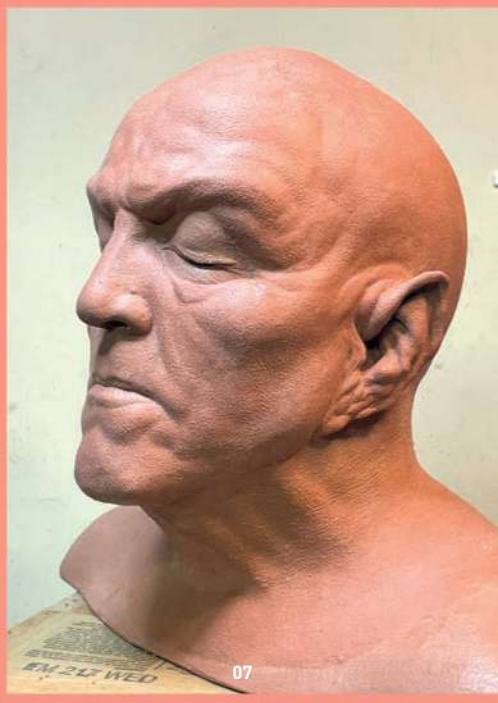
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"We started designing for that new show, but several months in, the studio decided they weren't going to do that show yet. They would continue with *Discovery* and a new show, so we started work on *Strange New Worlds*."

Like *Discovery*, the principal creature effects would be built in LA and shot in Toronto. "Our original plan was to go up there and work with the local crew, as well as supply them with all the pieces, while sharing life casts and scans back and forth for the actors who were up there, but that all changed with the pandemic. 40-50% of the flights were canceled, so designs had to be approved sooner, because you couldn't count on overnight shipping. At one point, we had to send a courier up there to deliver appliances from the airport right to the makeup trailer!"

With the crew limited to locals due to the pandemic, Canadian artist Chris Bridges was enlisted to head the department. "I had done three seasons of *Discovery*," and had a good connection with production manager David Vaughan, so when *Strange New Worlds* was green-lit and they were looking for someone to head up the prosthetics, David thought I would be a good fit.

"Alan and I had a conversation early on about his plans and he said, 'We're supplying the prosthetics, and I'll give you any support I can, but this is your show; you hire whoever you want,' so he was very supportive and accommodating.

"There were makeups that were just foreheads or paint jobs, while other aliens, like Hemmer, were 14-piece makeups that needed seasoned people working on them. We would look at the schedule and crew accordingly.

"I had Shane Zander and Allan Cooke with me, who were very seasoned, and a fourth, Shannon Spence, helping out with ordering and paperwork. On most days, we had two or three makeups to do, and on heavier days, we hired whoever was available and doled out makeups based on experience. The first season was very busy; in episode one alone, we had something like 150 aliens, so we needed maybe 30 artists with us.

"Test makeups were all done in Toronto, hopefully a week in advance just in case something needed to be tweaked. The LA producers would want to see those tests, as well as the producers and director here in Toronto, so doing them as soon as we could was important.

"In initial concept meetings, Legacy presented 20 or 30 different designs for an alien, which got narrowed down to three or four. I would life-cast the actor and send the cast to Legacy in LA, so they could start sculpting. When I got the final pieces, it was up to me to sell the makeup and bring it to life in the test. I took pictures along the way and sent them to Alan, as well as J.D. Bowers his lead sculptor. I did my best to incorporate those notes, and when everybody was happy, we put it in front of the camera."

Unlike subsequent *Star Trek* series, *Strange New Worlds* is set in the original series timeline, in which the number of alien races was somewhat limited. "They did the best they could with the budget they had in the 1960s," notes Bridges, "but this was 2022, so we needed to give them an updated, current twist, while still giving a shout-out to the original canon. Unlike subsequent *Star Trek* series, *Strange New Worlds* is set in the original series timeline, in which the number of alien races was somewhat limited.

**02** Samantha Smith (as a Kiley) make-up test done at Legacy"

**03** Background alien space pirate

**04** Sculpture of Deleb cowl piece

**05** Background alien space pirate

**06** Shepard animatronic mask

**07** Rangovian sculpture

**08** Tellarite background mask

**09** Background alien space pirate

**10** Hemmer sculpture done by JD Bowers

**11** Gorn hatchling 3D Print used for internal reference.

"THIS WAS AN OPPORTUNITY TO FLESH OUT WHAT THE GORN WERE LIKE, SO WE CREATED THE HATCHLINGS AND YOUNGLINGS TO SHOW HOW THEY DEVELOP."

"They did the best they could with the budget they had in the 1960s," notes Bridges, "but this was 2022, so we needed to give them an updated, current twist, while still giving a shout-out to the original canon. We had to go back and watch the original episodes those aliens appeared in.

"There's something cool about going back to the original show and elevating things slightly without reinventing it," Scott continues. "You can make the Tellarites exactly like they were, but the original series was strapped in terms of budget and technology, so how can we make them a bit more interesting while still in the same vein as the original?"

"We had to go back and watch the original episodes those aliens appeared in," continues Scott, "so there's something cool about going back to the original show and elevating things slightly without reinventing it. You can make the Tellarites exactly like they were, but the original series was strapped in terms of budget and technology, so how can we make them a bit more interesting while still in the same vein as the original?"

An early challenge for the Legacy team was tweaking Ethan Peck's Spock from previous appearances in *Star Trek: Discovery*. As Bridges recalls, "He was only in a couple of episodes and didn't want to shave his eyebrows, so Hugo Villasenor and I tag-teamed that makeup, using brow covers and applying his eyebrows, which was a lot of work. At the end of one night, Ethan said, 'If we ever get our own series, I'll shave!' so when *Strange New Worlds* was green-lit, I said, 'I'm shaving your brows!' which cut his makeup time in half."

"We did a couple of tests with different versions of brow covers," adds Bowers, "and they always looked bulky. I think I pulled the card of saying, 'Hey, I'm lucky enough to be one of the few people that worked with both Zach Quinto and Leonard Nimoy, and they both shaved their eyebrows. If you want to be Spock, you might have to keep up the tradition!'"

**12** Greg Pulatanovich sculpting a background alien space pirate

**13** Deleb paint master for internal reference

**14** Nick Rinehard pre-painting a background alien space pirate appliance

**15** Christopher Swift painting a puppet

**16** JD Bowers sculpting the Deleb makeup

The other makeup-intensive cast member was Hemmer, the ship's Aenar (an Andorian sub-species) head engineer. "It was a challenge," recalls Scott, "because Bruce Horak had a glass eye and only nine percent vision in the other, and was very sensitive to anything close to his eyes. He had enough vision to maneuver around, but Chris couldn't get too close to his eyes."

"Hemmer was probably our most complicated makeup breakdown. We took advantage of 3D printing for part of it, and J.D. re-tooled the face, giving it that handcrafted pore texture and look. Connie Criswell did the wig work and J.D. pretty much did everything else. We also did the back of his hands, which was an additional discussion, because we didn't want to further handicap Bruce by adding gloves, but it meant putting more makeup on him, which extended his time in the chair."

"Our initial makeup test was three hours," says Bridges, "because we were still getting feedback from Legacy and playing with color. Hemmer was really blue in that test, but the producers felt it should be paler or colder, so we changed the paint job to the one you see in the series. And we got the application time down to just over two hours with two people working on it."

Other species were given a *Strange New Worlds* makeover, including the Romulans, who had a different look from both *Discovery* and *Picard*. "We didn't look that much at those other versions," offers Scott, "listening instead to what [producer] Henry [Alonso Myers] wanted, which was, 'Go back to the original!' The original Romulans were just paint and bushy eyebrows, which wasn't much to go on, so we looked at the shared lineage with the Vulcans and then just riffed on it."

Arguably the biggest change from canon was the Gorn. Introduced in the 1967 episode "Arena", as a creature suit, it was changed to a digital version for the current series. "We were still responsible for their design," says Scott, "and the *Star Trek* fan base is very vocal, so there's a real responsibility to do the characters justice.

"We spent lots of time figuring out what the Gorn were in the story, and where they would go later on. The original character was just a one-off, and we wanted ours to be memorable too.

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"THE WRITER SAID, 'ORIONS DON'T REALLY HAVE TATTOOS!' SO THAT IDEA WAS KAPUT."

"Our Gorn were done as puppets and CG. I was looking forward to shooting with the director, Chris Byrne, but there were still no openings for Americans to go to Canada because of the pandemic, so there were long calls with Chris Bridges saying, 'Here's how the puppet works, and this is our methodology.' It was a challenge for production too, because they weren't used to puppetry."

"The Gorn are interesting, because they're established canon," adds Bridges. "It was a guy in a rubber suit in the original series, which was awesomely cool at the time, but if you were to do that nowadays, people would call 'Foul!' This was an opportunity to flesh out what they were like, so we created the hatchlings and younglings to show how they develop. There's a big event in season two that will probably get carried over into season three, so we'll eventually see a full-grown Gorn that's not CG– not always, anyway."

Aside from established alien races, Legacy was also able to demonstrate the company's talent for creating elaborate hybrid makeups and animatronic characters, such as the Shepherd seen in "Children of the Comet".

"We were only going to see him on a view screen from the torso up," Scott explains, "so it was a great opportunity to break up the human shape, which is historically a challenge for the *Star Trek* franchise."

"Everybody thinks it's a digital character or at least augmented," claims Bowers, "but everything is exactly how it was performed."

"We walked Chris Bridges through the entire character," says Scott, "and then shipped it up to him, making sure he was comfortable with our wacky way of doing things."

"We also lost the original actor," interjects Bowers, "so that was another thing we had to deal with."

"That was interesting," Scott picks up the story, "because we shot part of the episode during the final days of shooting. They cast Shepherd early, so we could build this complicated makeup that fit him perfectly, but months later, he got another job, so we got a call saying, 'We're re-casting him!' At that point, the character was already built."

Another favorite of Scott's is 'Buckley,' the alien character infested by Gorn hatchlings in "All Those Who Wander". "It's a full animatronic head, and again it looks like it's been CG-enhanced, but that's just a testament to our crew. The challenge was, you've got this massive animatronic head that hides the guy inside it, but he's got to be able to walk around and perform.

"It was a great experience," enthuses Scott. "Our producers are fantastic, and you really wanted to please them, especially when we finally got to see the finished episodes."

"If *Star Trek* was a walking talking person, it would be Henry or Akiva," Bridges agrees. "They take canon seriously, but allow for little tweaks and updates to make things better. And when you're charged with the responsibility of putting on prosthetics made by Legacy, one of the biggest effects companies in the world, what other opportunity do you have but to rise to the challenge? I hope my crew did it justice, because failure was not an option!"

**Joe Nazzaro's new book, *Star Trek: The Art of Neville Page: Inside the Mind of the Visionary Designer,* is available now from Titan Books**

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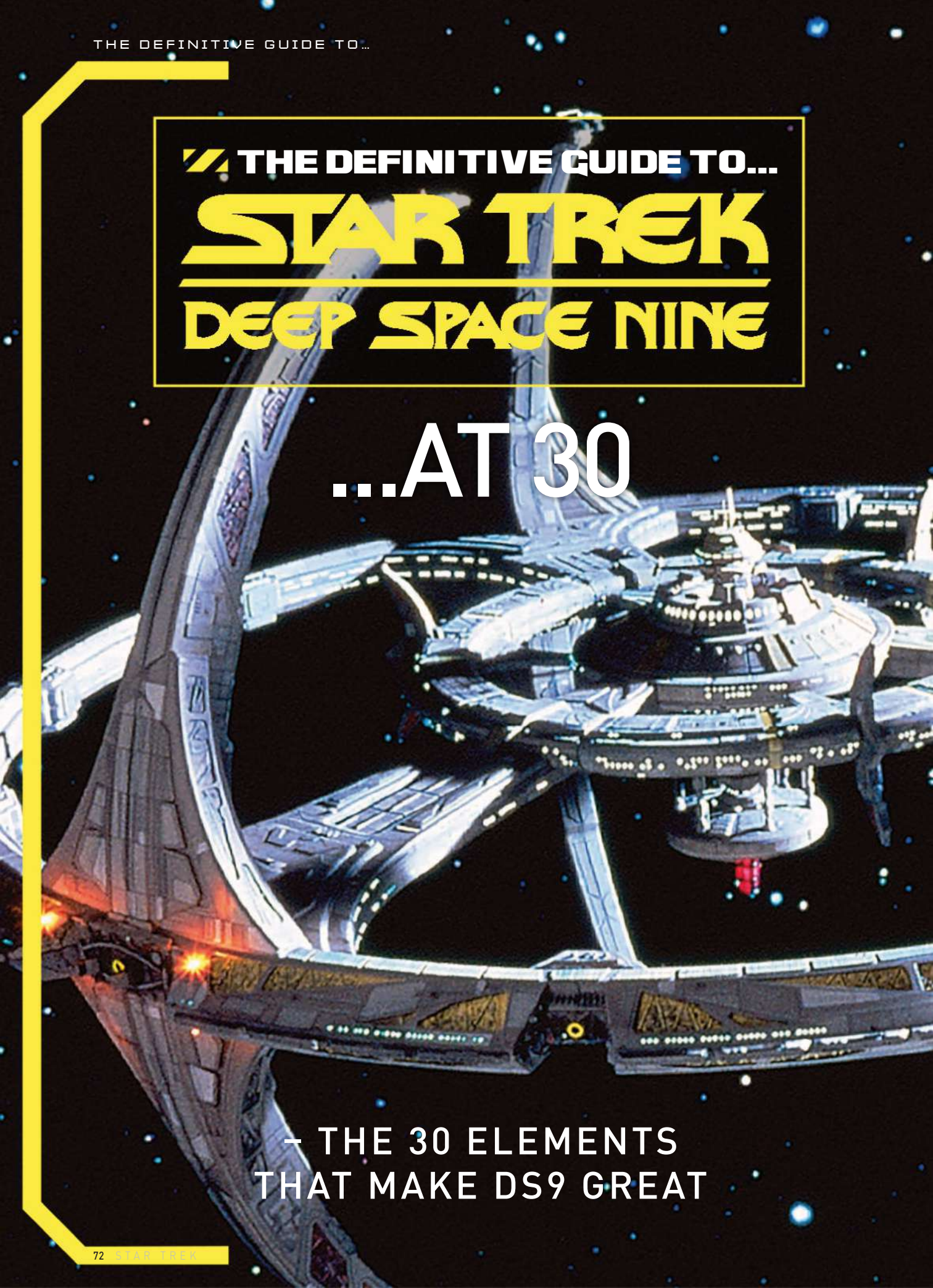
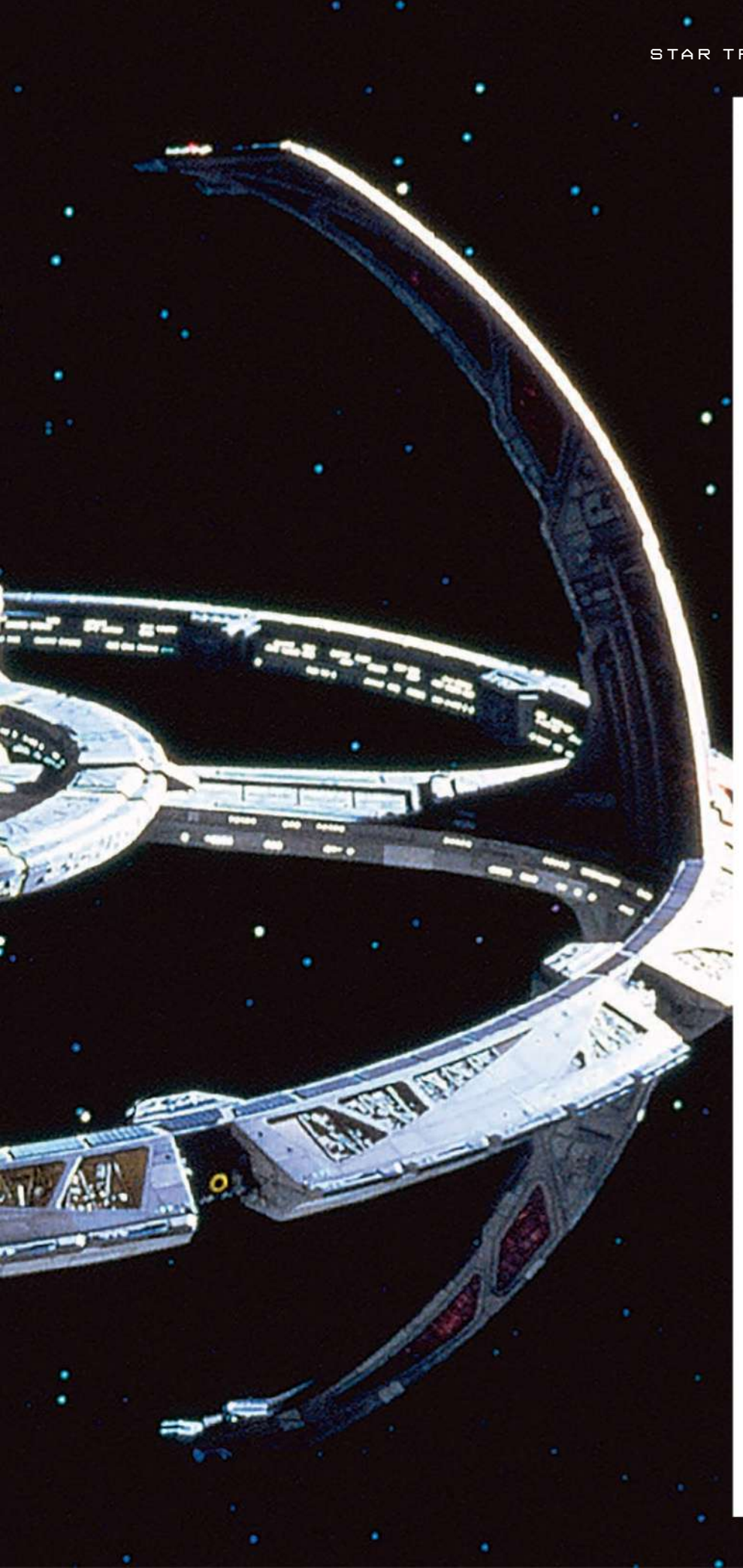
# THE DEFINITIVE GUIDE TO... STAR TREK DEEP SPACE NINE



# ...AT 30

## – THE 30 ELEMENTS THAT MAKE DS9 GREAT



30 years ago, *Star Trek: Deep Space Nine* hit our TV screens, a series that, looking back, has proven hugely influential...

WORDS: RICH MATTHEWS

January 3, 1993 – June 2, 1999

Syndicated (Viacom)

7 seasons; 173 episodes -

Season 1: 19 episodes
Season 2: 26 episodes
Season 3: 26 episodes
Season 4: 25 episodes
Season 5: 26 episodes
Season 6: 26 episodes
Season 7: 25 episodes

**Stardate:** 46379.1-52902.0 (2369-2375)

*Star Trek*'s middle child never got the chance to stand alone, sandwiched between the exiting *Star Trek: The Next Generation* and heir apparent, *Star Trek: Voyager*. Perceived by some as "anti-*Trek*" – not on a ship boldly going; too much religion, angst and conflict – *Star Trek: Deep Space Nine*'s unwanted progeny status turned out to be its saving grace and source of its profound humanism. By this 30th anniversary, DS9's big swings, bold characters and epic storytelling are revered as the quintessence of classic *Trek*, and the advent of streaming finally sees Sisko, Kira and co coming into their own as the binging generations gravitate to the series overarching story – so unusual back in 1993; so very 2020s. Here's our guide to the 30 things that make DS9 look so good at 30...

# THE PRODUCTION CREW

## 01 Created by **Rick Berman & Michael Piller**

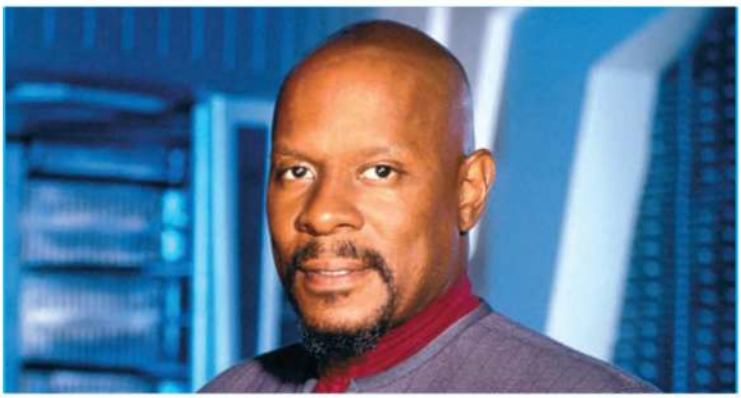
**Showrunners (Executive Producers):** Rick Berman & Michael Piller (1993–1995); Ira Steven Behr (1995–1999)

**Directors of note:** David Livingston (17); Allan Kroeker (13); Rene Auberjonois; Avery Brooks; LeVar Burton (9)

**Writers of note:** Ira Steven Behr (53!); Robert Hewitt Wolfe (37); Ronald D. Moore (30); Hans Beimler (26); René Echevarria (23); Michael Piller (14)

*Star Trek: Deep Space Nine* inherited a team of writers at the top of their game. The station setting was Trek's most singular yet, leading to some of the franchise's most creative storytelling and varied character work. Franchise gurus Berman and Piller set up the premise with Bajor, Cardassia, the Federation, religion, fundamentalism and the wormhole, but the show soared when Ira Steven Behr took over the centre seat for a run of unrivalled boldness, embracing then-radioactive serialised storytelling. Comedy, pathos and romance; loss, grief and horror; friendship, camaraderie and community… it's all here. Plus, all the expected Big Idea sci-fi and allegory ("Far Beyond The Stars" anyone?) you can shake a stick at.

# THE CREW



## 02 **Benjamin Sisko** (Avery Brooks)

Station commander. War general. Emissary to the Prophets. Sisko was many things, but perhaps his greatest achievement was being a caring single parent to Jake. Brooks (*Spenser: for Hire*'s Hawk), the first captain of color to lead a *Trek* show, was also a positive representation of African American family values… on a *space* show, famously treating young Cirroc Lofton like a son offscreen. A man of passion yet quiet resolve, Brooks made Sisko a new breed, and once the network let him shave his head and sport that handsome goatee, he truly rocked. His acting style was too big for some at the start but DS9 grew to match and amplify his qualities.

## 03 **Kira Nerys** (Nana Visitor)

Nana Visitor grabbed the Bajoran bull by the horns… then beat the living hell out of it! Kira is a complex mesh of motivations, her unpredictable, firecracker nature at turns deeply compassionate then blinding with rage then deeply funny. Without Visitor, she could have been a mess of *deus ex machina* clumsiness, but her guiding light made the former freedom fighter/terrorist the strongest female character to grace *Star Trek* (sorry, Janeway fans). Gender was irrelevant (her actions went beyond such petty concerns) while her romance with Odo – brimming with long-held love and respect - was simply beautiful.

## 04 **Dax** (Terry Farrell / Nicole DeBoer)

*DS9* flew the flag for strong women on *Trek*. While not perfect – it *was* the 1990s; early on every male character seemed to lust after Jadzia – Dax raised the bar, not least through her cross-gender, cross-generational, cross-species "old man" Trill lineage. Like the show itself, she started off slightly uncomfortable in her skin but rose to Worf-conquering heights of layered characterization, species exploration and, frankly, brains. When Terry Farrell's exit shocked the audience (contract negotiations, damn your eyes!), the talented writers found fertile ground with Nicole DeBoer's Ezri, finally satisfying long-time Dax-Bashir shippers.

## 05 **Odo**(Rene Auberjonois)

Primarily a comedy actor, Auberjonois clearly relished using prosthetics to release his inner shape-shifting tough guy. Watching the station's "heavy" evolve from gruff security chief to gooey (pun intended) romantic and potential savior of the Alpha Quadrant was a marvel. It's remarkable how much emotion Auberjonois projected through that makeup as Odo's race was revealed to be the heart of the Dominion, setting up an incredibly conflicted internal dilemma for the constable. A fish out of the Great Link, Odo became our guide to the Founders – without losing sight of being the best foil to Quark you could ask for.

## 06 **Miles O'Brien** (Colm Meaney)

Bringing Meaney's avuncular transporter chief over from *The Next Generation* may have been calculated, but Miles got so much more space to grow and deepen. Who knew the quiet *U.S.S. Enterprise* enlisted man harbored so much trauma - which the writers frequently exploited in the infamous "O'Brien' suffers" episodes. They also crafted one of the greatest unexpected friendships - O'Brien and Bashir's bromance felt real and warm, and when things got bleak, the mismatched duo could be counted on to raise our spirits.

## 07 **Quark** (Armin Shimerman)

Snide, sneaky and snooping, Shimerman – one of the first Ferengi's on TNG – singlehandedly rehabilitated the snaggle-toothed profit seekers. Another triumph of will beneath rubber, Quark was always funny, often compelling, and occasionally moving, as he opened the floodgates to Ferengi culture and proved a playful antagonist to all the serious goings on. "Little Green Men" is a classic spin on Roswell, while Quark's bar itself – and by proxy Vic's nightclub, nested in its holosuites – provided a unique, sleazy haven for characters to relax and reveal their lighter sides. Dabo!

## 08 **Dr Julian Bashir** (Alexander Siddig nee Siddig El Fadil)

In the middle of the high drama, a young, callow adventure-seeker evolved into a moral man of depth, compassion and profound altruism. Although he turned out to be a genetically modified super-genius, Sid displayed huge range as Julian rose to every challenge the writers threw at him (we'll ignore season 1's "Passenger"). Besides best bud O'Brien, we got his ongoing flirtation with Garak (Andy Robinson insists the tailor was unambiguously trying to bed the good doctor) and his gender politics education from Jadzia - which in turn grew into a more enlightened romance with Ezri. One doctor's journey from irritant to awesome.

## 09 **Jake Sisko** (Cirroc Lofton)

If DS9 was *The Rifleman* in space to TOS' *Wagon Train* to the stars, Jake was its frontier chronicler. Continuing the trend of Starfleet progeny rejecting their parent's path (yes you, Wesley Crusher), Jake grew from grieving child to outsider adult, embodying the show, perched between worlds, quadrants and species. His friendship with Nog ironically helped the young Ferengi find Starfleet, while Lofton's gentle performance and clear affection with Brooks gave Jake an everyman feel uncommon on *Star Trek*.

## 10 **Worf** (Michael Dorn)

It's amazing how engaging Dorn and the writers (shout out to Klingon keeper Ron Moore) kept this "not a merry man". As cynical as his drafting to DS9 appeared, once that famous furrowed brow stepped onto the promenade, the show immediately rose to unparalleled heights. With Worf came Martok and, of course, Gowron, and a bracing, full-Klingon wooing of Dax. Dorn's chemistry with Farrell was palpable and his comedic chops were given a thorough workout, as were his dramatic skills when she died.

No one realized DS9 was missing anything, until Worf arrived and the show suddenly felt whole.

# LOCATIONS, VESSELS & SPECIES

## 11 Deep Space Nine Station

*Star Trek*'s biggest, most detailed (and hard to light) set, DS9 (aka Terok Nor) was designed by franchise legends Herman Zimmerman and Rick Sternbach, with numerous producers, writers and designers contributing to the unique design of the final miniature made by Tony Meininger. Zimmerman kept the design steeped in the Cardassian geometric motifs laid down on TNG, but added a significant art deco influence and "rule of three"– three pylons; three concentric rings for the main hull, etc. After many initial iterations, it was agreed it needed to be iconic enough to recognize the silhouette immediately so that a child could draw it.

## 12 *U.S.S. Defiant* NX-74205

One "tough little ship", the *Defiant* came with ablative plate shielding and a treaty "stretching" cloaking device designed to kick Dominion booty. It freed up the crew from being station-bound, gave it a genuinely intimidating defender and gifted the franchise it's most distinctive non-*Enterprise* design (thanks in part to animator Adam Howard giving it three front-facing photon cannons). Ron Moore - tasked with writing its introduction in "The Search" - got to name it; given its warship remit and Moore being fresh off the "family ship" *Enterprise*, *Defiant* was apt.

## 13 The Wormhole aka The Celestial Temple

The only known stable wormhole, discovered by the emissary in 2369, is home to the Prophets. It links the Alpha and Gamma Quadrants (bridging 90,000 light years), making it massively important to the rest of the galaxy, albeit an eventual liability because of the Dominion. Interestingly, if you ignore the opening credits, the wormhole only appears in 45 out of 173 episodes.

## 14 Bajor

DS9 plunged us deep into Bajoran life following liberation from decades of Cardassian rule, with the Federation playing peacekeeper. Starfleet's presence on DS9 became a higher priority once Sisko found the wormhole... Bajor, a planet of great beauty, spirituality and culture, was radicalized by the occupation creating a conflicted cultural identity responsible for a great deal of non-Dominion tension on DS9. We get the good (Kai Opaka, played by Camille Saviola in four episodes; Philip Anglim as Vedek Bareil in seven; and of course, Rom's paramour, the vivacious Leeta, Chase Masterson, in 16 episodes) and the bad (primarily Vedek-then-Kai Winn, whose chilling 14-episode portrayal by the late, great Louise Fletcher was scarier than any Jem'Hadar) and many shades of grey in between.

## 15 Cardassians

Those shades of grey were also (literally) granted to Bajor's primary antagonist, thanks not only to Garak but also the glorious theatrics of Marc Alaimo as long-running boo-hiss baddie Gul Dukat (35 episodes) and the spectacular growth of Casey Biggs' Damar, cast as a oner but transforming into a full-fledged martyr over 23 episodes. Making us root for any Cardassian was a triumph, with such complexity making DS9 so special.

## 16 The Klingons

Despite the eyerolling and gnashing of teeth (mostly Robert O'Reilly's Gowron in eight episodes), the arrival of significant Klingon stories allowed Ron Moore to keep the warrior race just the right side of scenery-chewing parody while maintaining their operatic, grandiose nature. Some of the best Klingon stories were told on the station – with General Martok (J.G. Hertzler; 22 episodes) an unforgettable standout.

## 17 The Prophets

Non-linear, non-corporeal extra-dimensional aliens worshipped by the Bajorans. At least 30,000 years old, they self-identify as "from Bajor" and communicate through nine orbs sent to the Bajorans over millennia, bestowing visions on those who open them. Outside the wormhole, the blue-energy beings can "possess" physical bodies, while exiled "evil" Prophets were banished to the fire caves as "Pa-Wraiths". The race was used sparingly to maintain mystery, they became Sisko's "atom bomb" in the Dominion War and caused some upset with the religious aspects they brought to the show. Michael Piller: "The Prophets take *Star Trek* into the metaphysical world for the first time. This is something Gene would've loved. We're not changing the rules; we're simply exploring another alien race."

## 18 The Ferengi

"Anything worth doing is worth doing for money" – the 13th Rule of Acquisition. The increasingly comical acquirers of latinum earned their lobes on DS9, thanks to the first family of Ferenginar: Quark, Rom, Nog, their feminist "Moogie" (Andrea Martin once, then Cecily Adams, four times) and her romance with Grand Nagus Zek (Wallace Shawn; seven episodes). Lob in Trek chameleon Jeffrey Combs as grudge-holding liquidator Brunt (five episodes) and the Ferengi became "priceless".

## 19 The Dominion

The Borg might be more terrifying, but The Dominion is *Star Trek*'s most fully realized enemy. A "Dark Federation" of hundreds of subjugated worlds, the Gamma Quadrant mega-power was fronted on the show by slippery "diplomat" Weyoun (Jeffrey Combs – again - in 24 episodes) and the hiss-worthy Female Changeling (Salome Jens in 15 episodes). Conceived by Behr as three races, the staff fleshed out the "warriors, businessmen, and controlling dark force" structure. "It was the 'Carrot-and-Stick Empire'," says to Robert Hewitt Wolfe. "The Vorta were negotiators, friendly guys who show up with the carrot. Then, if you don't toe the line, they kick your ass with Jem'Hadar. This very tough, very smart, very old civilization is run by the mysterious Founders - Odo's people - experts in genetic engineering who engineer slave races that do their bidding."

# RETURNING CHARACTERS

## 18 Garak (Andrew Robinson in 33 episodes)

Testament to the brilliant Robinson and the superb writing of this former Cardassian covert operative-turned exiled station tailor that Garak felt like a permanent fixture even though he only appeared in just over 30 episodes. Witty, biting, chilling, and with a mega-Jonesing for Dr Bashir, Garak is often cited as a favorite character.

## 19 Kasidy Yates-Sisko (Penny Johnson; 15)

Another trailblazing, no-nonsense female character, freighter captain Kasidy was a robust foil for Sisko and a window into how trade and non-Starfleet spacefaring worked. It took quite a woman to catch the Captain's eye.

## 20 Vic Fontaine (James, Darren; 7)

Like Garak, Vic's influence resonated far beyond the seven episodes he pops up in thanks to crucial roles in Kira and Odo's romance and Nog's rehabilitation from injury. Darren makes Vic smooth as silk and a nicely anachronistic counter-tone to the rest of show. Nice job, pally.

## 21 Admiral Ross (Barry Jenner; 12), Sloan (William Sadler; 3) and Eddington (Ken Marshall; 9)

The good, bad and ugly of Starfleet. If Ross represented the stiff upper lip, Eddington and particularly Sloan are typical shades of DS9 grey – Eddington's traitorous Maquis spy; Sloan ushering in notoriously clandestine Section 31.

## 22 Lwaxana Troi (Majel Barret Roddenberry; 3)

Wherever the flamboyant Betazoid ambassador (mom to TNG's Deanna) goes, she's never forgotten. DS9 unexpectedly connected her with Odo to reveal deep compassion, showcasing the beauty of the character – and Majel's depth of talent.

## 23 Rom (Max Grodénchik; 36) & Nog (Aron Eisenberg; 45)

This father and son Ferengi team went from iffy bit parts (stereotypical Ferengi brother to Quark; unsavory rebel friend to Jake) to beloved returning favorites - Rom becoming a Bajoran engineer then – amazingly - Nagus; Nog a diligent, invaluable Starfleet officer.

## 24 Morn (93)

The non-speaking alien barfly encapsulates life on the station through stoic loyalty to Quark's bar, with those "Morn"ful eyes telling a million stories...

# EPISODES

## 25 "Emissary"

Cerebral, serious, metaphysical… no wonder early 1990s audiences struggled, especially after the opening Wolf 359 battle promised more pew-pews than the show initially delivered. The brilliance of this moody, mysterious pilot is best appreciated when you see its many threads pulled together in the series finale.

## 26 "What You Leave Behind"

And what a finale! Brimming with relief, victory, profound sadness – bye-bye Sisko; toodle-oo Odo; how can you desert Julian, Miles?! – and the gargantuan space battles the pilot promised. Even Winn, Dukat and the Pa-Wraiths get a satisfying fiery climax.

## 27 "The Way of the Warrior"

The phaser, photon and bat'leth wielding ultra-scrap kick-off to season four. A more up-tempo theme tune and a new cast member (WORF!) was a declaration of intent that DS9 really meant business. Plus, Klingons. LOTS of Klingons.

## 28 "The Visitor"

An exemplary sci-fi concept/character examination combo sees Tony Todd, aka Worf's brother Kurn, swap Klingon makeup for old age prosthetics as elderly Jake, who dedicated his life to saving his father from phasing in and out of space-time, with Sisko only phasing in, unaged, for moments every few decades. Heart-breaking.

## 29 "Far Beyond The Stars"

A head-on allegory set in the 1950s pulp publishing world that formed Gene Roddenberry's future vision, this tour-de-force showcases Avery Brooks – directing and giving a bravura performance as the black author trying to get his work published. Not only the best of DS9, arguably the best of Trek.

# AND FINALLY…

## 30 Episodic Storytelling aka Waging the Dominion War

DS9 crescendoed with an almost uninterrupted Dominion War arc. After hints and teases during the first two years, episodes that dealt with the cross-quadrant conflict numbered 11 in season three, 15 in season four, 18 in season 5, 20 in season six, and 21 in the seventh and final season, with a run of 11 episodes in a row. This meant layering of character, relationships, politics, drama and narrative on a new level with Behr, Moore, Wolfe and co pulling it off with jaw-dropping elan. You can truly see the genesis of modern 2020s storytelling on that space station on the edges of Federation space.

EXCLUSIVE FICTION

# 'Things Can Only Get Better'

STORY: UNA MCCORMACK
ILLUSTRATION: LOUIE DE MARTINIS

This mission to retrieve the Breen ship had pushed them all to their limits and, in some cases, Kira suspected, well beyond. They'd barely started when Damar learned about the death of his wife and son, and he ended up shooting his friend, Rusot. Odo was sick – no, Odo was *dying*, Kira must face up to that, must admit that – and now he lay helplessly on a bed in the infirmary, hoping that somehow Julian would perform some miracle. As for Kira herself – there was nowhere she wanted to be less than on board this flyer heading toward Cardassian space. She wanted to be sitting with Odo, holding his beloved hand, giving whatever consolation she could. How desperately she wanted to see him. How bitterly she regretted all the time they had wasted…

"Commander," said Garak, from the seat beside her, "I wonder if I might trouble you to check on the engine's power emissions, please?"

Kira pulled herself into focus and ran the check. She glanced sideways at Garak, at the helm. Of all of them who had been on that mission, only Garak seemed unperturbed by everything that had happened – but then how would you know, with Garak?

"All good," said Kira.

"Thank you," said Garak. "I'd be grateful, Commander Kira, if you could stop your mind from wandering. We're very close to the border now, and the likelihood of Jem'Hadar patrols increases by the moment."

Well, *that* was testier than usual. Kira said, "You've got my full attention."

"Thank you," said Garak. "I can run this blockade alone, but I'd rather not."

Maybe he hadn't much enjoyed the mission either. Still, she didn't need a lecture from him. "I said you've got my full attention."

"Good. In that case, could you run a check on the weaponry readout? I'm still not satisfied they'll pass any serious sensor sweep."

They were using a civilian flyer to get back into Cardassian space, but one armed to the teeth with a judicious selection of Starfleet photon torpedoes. Garak had rigged the sensor readings so that they would show up as more or less defenceless, but if there were any discrepancies, it wasn't likely that the Jem'Hadar patrols operating in this area would give them a chance to explain themselves. Kira had carried out this check half a dozen times already, but if it kept him happy…

"And the long-range scanners when you're done," said Garak.

"Anything else while I'm at it?" said Kira.

"I'll let you know," said Garak.

"Is Damar still in the back?"

"Since he isn't here, you can assume so."

"Maybe we could do with his help," said Kira.

"I'd rather he rested before returning to the base," said Garak. "It's not every day you get news that your family's been murdered."

Where had *that* come from? "I didn't mean –"

"Oh, I'm absolutely sure you didn't."

This was getting ridiculous. Kira leaned back from the console and turned to face him. "Garak, if there's something you want to say to me – say it."

"I'm simply trying to ensure we don't get killed before we enter Cardassian space. I've waited such a long time to get home. I'd prefer not to die at the border."

"I'm not planning on getting any of us killed."

"Good." Yellow lights flashed across the display in front of them. Ships, not too distant. "Jem'Hadar patrol, most likely," said Garak.

"I'm on it," said Kira, and began to chart a course correction to get them away if necessary. Easy enough – if your mind was on the job.

"Not that you'd mind adding a couple more spoonheads to your overall count, I suppose," said Garak.

"Excuse me?"

"A former Cardassian head of state… An ex-Obsidian Order agent?" Garak was nodding. "Damar and I must both pose very tempting targets."

"Well, you *hadn't*," said Kira, "until you mentioned it."

"Forgive my skepticism. Killing Cardassians is practically second nature, surely?"

"Oh, you've got some nerve!"

"Have I."

"Come off it, Garak! Your hands are at least as bloody as mine. And I don't even mean Bajorans. The Obsidian Order must have killed hundreds of thousands of Cardassian civilians—"

"Oh, that wasn't my department." Garak gave a careless wave of the hand, as if to brush off the accusation. "Data entry, that was my specialty. I have an abiding love for statistics –"

"Keeping count, huh? So how many Cardassians have met their fate at your hands?"

His face was a mask. "I never relished it."

"Meaning that I did?"

"Commander," he said, giving her a very steady look, "only you can answer that for sure."

Kira took a deep breath. If he'd been trying to get a rise out of her, he'd succeeded. A mistake on her part. She wasn't sure what purpose these mind games served for Garak, but she knew better than to participate.

"Could you take the helm, please?" said Garak. His tone was quieter. Perhaps he too was regretting the savage turn this conversation had taken. "I'm going to get something to drink."

"*Sure*."

"IT'S NOT EVERY DAY YOU GET NEWS THAT YOUR FAMILY'S BEEN MURDERED."

Garak went off to the replicator. Kira ran her hands through her hair and shook herself. She needed to get a grip. They *all* needed to get a grip. They weren't going to make it through this alive if they kept tearing at each other. The Dominion was the enemy. Attacking each other only did the Founders' work for them. Still, Garak was right about one thing. Fighting Cardassians – *killing* Cardassians – was the habit of a lifetime, and one you didn't easily break.

There was a sudden crackle of static on the comm. A signal? Kira worked on boosting it and was soon able to pick out a repeated pattern, one that she knew well. A Cardassian distress call. She'd been the cause of more than a few of those during her life.

*"Civilian freighter… under attack… urgent assistance…"*

"That doesn't sound good," she muttered. She charted the ship's position. Close to their current course. Maybe if they got a little closer, she could find out more…

"What's going on? Why have we picked up speed?"

Kira glanced over her shoulder. Garak was standing behind her, his eyes narrow, holding a mug of rokassa juice. Typical. That stuff *stank*.

"Distress signal," she said. "Call for aid." She opened the comm channel again.

*"Civilian freighter… under attack… urgent assistance…"*

Garak took his seat again. "Do we know who they are?"

"There's a lot of interference on that channel," she said.

"Let me try," said Garak. He worked quickly, competently (he was always competent, you had to give him that). "Here we are," he said.

Suddenly the message was coming through, loud and clear. A young man's voice, very scared.

"*This is the civilian freighter* Pelosa. *We are travelling with seventy-eight refugees from Kelvas IV. We are under attack… We need urgent assistance… Repeat, this is civilian freighter* Pelosa…"

"Do we know who's attacking them?" said Kira.

"One moment…" said Garak, checking sensor readings. "I'm getting… two Jem'Hadar ships."

"*…refugees from Kelvas IV. Please – if there's anyone out there, hurry! We don't have much time…*"

"They're outside Cardassian space," said Kira, suddenly.

"So?"

"That means they're our responsibility."

"I'm not sure I agree… Commander, *what* are you doing?"

Kira was busy with the controls. "Plotting an intercept course. We should help."

"I don't think that's wise—"

"They need our help."

Suddenly, a grey hand was on hers, stopping her from operating the controls. A Cardassian hand, on hers. "If we intervene," said Garak, softly, "our cover will be blown. This isn't our responsibility. We already have our mission."

"Garak," said Kira, looking straight into his bright blue eyes.

"Yes, commander?"

"Take your hand off mine or I'll break both your wrists."

They stared at each other. In the background, the message played on. *Help us… Help us…* Kira watched Garak's lips curve into a smile. She thought, *I'd relish that – and he knows how much I would…*

Garak released his grip. "I'd rather you didn't," he said. "My needlework would be never the same again. But you do know, don't you, that we need to leave well alone."

"No," said Kira, shaking her head.

"If we intervene," said Garak, "we will have to reveal ourselves, and that might put the resistance at risk. We have to maintain cover and continue our mission."

"There might be something we can do."

Garak sighed and sat back. "I can't stop you," he said. "Not without incurring an unacceptable degree of damage to my person. But you know I'm right."

Through the comm, they heard an explosion. People screaming. The voice, when it spoke again, was barely in control. *"Please! Please, someone, help us…"*

Those voices… So easy to picture what it must be like on board. How many Bajorans, trying to get to safety,

"HOW MANY CARDASSIANS HAVE MET THEIR FATE AT YOUR HANDS?"

had suffered a fate like this? Ordinary people, kids many of them, sent off by parents, trying to escape horrors, risking themselves on rickety little freighters, only to be shot out of the sky by warships, Cardassian warships…

"We'll move a little closer," said Kira. "Take some readings of those two Jem'Hadar ships. See if they've taken any damage. Maybe we can pick them off…" She looked at Garak, sitting back in his chair, sipping his appalling drink. "Are you going to help me fly this ship?"

"You're on your own with this. Unless you want to threaten me again. Break a wrist, an arm, a leg? I won't be much help, though, incapacitated."

"Forget it," she said. "I can do this myself."

"Be my guest."

Kira started to plot a course to intercept the Jem'Hadar ships. Did they have enough fire power? Suddenly, she was beset with doubts. What if they didn't? What if she crashed into the middle of this fight only for them to be blown to pieces? What a waste, what a pointless waste…

*Get a grip, Nerys. They're in Federation space. This is the right thing to do…*

The flyer was turning. She calculated four-and-a-half minutes before she would be able to open fire. She opened her mouth to ask Garak to report on the status of the nearest Jem'Hadar ship, but when she saw his face, she gave up getting any help from him. She tried to take the readings herself, all the while keeping an eye on their new course and speed and trying not to feel too much of those cries for help…

"Why are you bothering? Why are you putting yourself through this?" said Garak. He sounded genuinely curious. "There's nothing to be done without blowing our cover. And we can't blow our cover."

"The real question," said Kira, "is why you aren't bothering. Listen to them! They're helpless, desperate! There must be something we can do –"

"You know as well as I do that there's always collateral damage in war—"

"Collateral *damage*?"

"Our mission," said Garak, "is far more important that a handful of refugees. What do the Vulcans say? 'The needs of the many –'"

"They're civilians!" said Kira.

"*Cardassian* civilians. They know their duty. And besides – what's a few more dead spoonheads in the great scheme of things?"

"It's not their *fault*!"

Garak's expression changed. Was that… was that *compassion*? "You know, commander, you and I…" He swallowed. "We've been living a long time now with the Federation. Learned to do things the Starfleet way. But we both know some wars can't be won like that."

*There has to be another way… There has to be a* better *way…*

"The Federation changes people," said Garak. "It's time we changed back."

Through the comm, they heard Jem'Hadar pressing their attack. Heard explosions. Systems going critical. A minute, maybe less… She could open fire, save lives, do the right thing, be the *hero*… But that wasn't why she had been sent on this mission, was it? They hadn't sent the liaison officer, the diplomat, the first officer. They'd sent the fighter. The killer.

"Kira," said Garak, gently. "Let it go."

Kira's hands hovered over the console. She breathed, in and out. Moved her hands away. "Reverse course," she said. "There's nothing we can do here."

Garak, leaning forward, quickly obeyed her instruction. Through the comm, the voice cried out, *"Please! Please help us!"*

There was another explosion. Some screaming. Then static. They were gone.

"We did the right thing," said Garak

"No we didn't," said Kira. "That wasn't right. But it was –"

"Necessary," said Garak. "Yes. I know."

The flyer moved on. Kira's head was buzzing. Maybe she should get some sleep too. After a couple of minutes, Garak sighed, and said, "I'm pleased to report we have crossed the border into Cardassian space."

"Hey," said Kira. "You made it home after all."

"Yes," said Garak. He didn't sound particularly happy. Just tired. "Yes, I did."

Movement behind them. They both turned – quickly, guiltily, partners in crime. Damar was there, rubbing sleep from his eyes, looking very disheveled for a hero.

"I thought I felt the ship move," he said, and yawned. "Something the matter?"

"Don't worry, legate," said Garak. "Commander Kira has everything under control."

There was still static coming through the comm. Kira reached out and cut it, dead.

# Beyond the Wormhole:

## A New Era of *Star Trek* Comics Begins

**IDW recently passed its 400th Star Trek issue since 2007. Its *Star Trek* efforts have evolved from miniseries focused on the original series and *The Next Generation* to an exploration of the Kelvin timeline, crossovers with other franchises, and a sprawling mirror universe saga. The latest trend? Ongoing titles offering a larger tapestry.**

WORDS: RICH HANDLEY

On the heels of *Star Trek: Year Five*, IDW has launched another ongoing comic, simply titled *Star Trek*, featuring *Deep Space Nine*'s Benjamin Sisko. Written by *Year Five*'s Jackson Lanzing and Collin Kelly, with interior art by Ramon Rosanas and covers by a range of new and established artists, the series returns to the space station orbiting Bajor, following the events of the finale, "What You Leave Behind."

Sisko has come home from the wormhole, his omnipotence fading, to carry out a mission for the Prophets to stem an unknown threat killing off gods – a timely concept, given *Star Trek: Picard*'s revelation of Q dying. Starfleet lends Sisko a starship, the *U.S.S. Theseus*, and his motley crew comprises not only Ben's son Jake, but

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characters from multiple *Star Trek* iterations: Montgomery Scott, Beverly Crusher, Data, Tom Paris, a descendant of Hoshi Sato, and even Caitians from the 1970s animated series.

Once viewed as an underdog, *Deep Space Nine* has since earned an avid following, with many fans hailing it as one of the best classic-era shows. Lanzing cites it as his favorite *Star Trek*, bar none. "Not only did it originally air during formative years for me, teaching me storytelling and involving me with such a dynamic cast of characters," he says, "but it also took *Trek* into realms previously too murky or morally relative to fit on a series with the optimistic week-to-week tone of *The Next Generation*."

*Deep Space Nine* was *Star Trek*'s first foray into serialization, now a staple part of the TV franchise. Lanzing says what sold him on the series was "a moral darkness in the center of its core cast." As he explains, "These were damaged, abused people finding a new family aboard this strange outpost with a terrible history. It's about a rationalist father trying to learn how to continue after tragedy and slowly discovering a belief in something larger than himself. To me, even without the Dominion War or Section 31 or any of the larger plot threads, that story just sings."

The duo have written for James T. Kirk's crew (*Year Five*) and Jean-Luc Picard's (*Waypoint*), but this series marks their debut with Ben Sisko's lineup. "What made me excited about continuing *Deep Space Nine*," Lanzing recalls "is the fundamental thread left dangling." That's why the writers chose to further Sisko's arc beyond his Prophet ascension.

**01** *Star Trek* #5 Cover B

**02** *Star Trek* #5 Cover C

**03** *Star Trek*#1 Interior spread

## Comics at the Edge of the Final Frontier

Looking for more *Deep Space Nine* comics? Here's a list of tales to tide you over while you wait for the next issue of IDW's *Star Trek* ongoing series.

**MALIBU COMICS:**

*Deep Space Nine* (monthly comic, miniseries, one-shots)

*Deep Space Nine/The Next Generation* (DC Comics crossover)

**MARVEL COMICS:**

*Deep Space Nine* (monthly comic)

*Starfleet Academy* (spinoff series)

*Telepathy War* (miniseries)

**WILDSTORM COMICS:**

*DS9: N-Vector* (miniseries)

*TNG/DS9: Divided We Fall* (miniseries)

*Star Trek Special* (one-shot)

**IDW:**

*DS9: Fool's Gold* (miniseries)

*Alien Spotlight: Cardassians* (one-shot)

*New Visions* #4 (photocomic)

*Flesh and Stone* (one-shot)

*Star Trek* #35–40 (Kelvin timeline series)

*Waypoint* (issues #3 and 5, plus two specials)

*The Q Conflict* (miniseries)

*DS9: Too Long a Sacrifice* (miniseries)

*The Mirror War* (miniseries)

*Aliens* (*Ferengi* and *Trill* one-shots)

*Star Trek 400th Issue* (one-shot)

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"He's a man who's taken a huge step toward embracing the unknown and understanding the distinction, or lack thereof, between 'gods' and 'aliens,' but he's not completed the most important aspect of his character: his reconciliation and dedication to his son, Jake. He even promises to return... but canonically, never does."

According to Lanzing, he and his writing partner had long discussed the questions that ending raised for them. "Once Collin and I began to speak, we discovered [it] had some very interesting dramatic answers that could thread across every generation of *Star Trek*'s story." The two first approached IDW with the idea more than five years ago. "It's been a constant priority for us, not just *DS9*, but the entire *Trek* mythos. *Star Trek: Year Five* came from the publisher. *Star Trek* and [sister title] *Defiant* came from [IDW editor] Heather Antos asking, 'What does a whole new *Star Trek* line look like?'"

*Star Trek: Defiant* is focused on Worf and Lore, as well as Spock, Ro Laren, and B'Elanna Torres, involving a mission parallel to Sisko's, to stop "a dangerous messiah behind a genocidal cult." Lanzing calls Worf his favorite character, adding, "So we had no choice but to put him front and center as we headed into this new era of *Trek* comics. He'll be anchoring the tactical station on the *Theseus* starting in issue #1, and then taking on the captain's chair himself in *Defiant* next year." Stay tuned for coverage of that series as well.

***IDW's Star Trek comics are available from all good comic shops and as digital editions***

**04** *Star Trek: Defiant* #1 Cover A

**05** *Star Trek: Defiant* #1 Cover C

**06** *Star Trek: Defiant* #1 Cover D

**07** *Star Trek: Defiant* #1 interior spread

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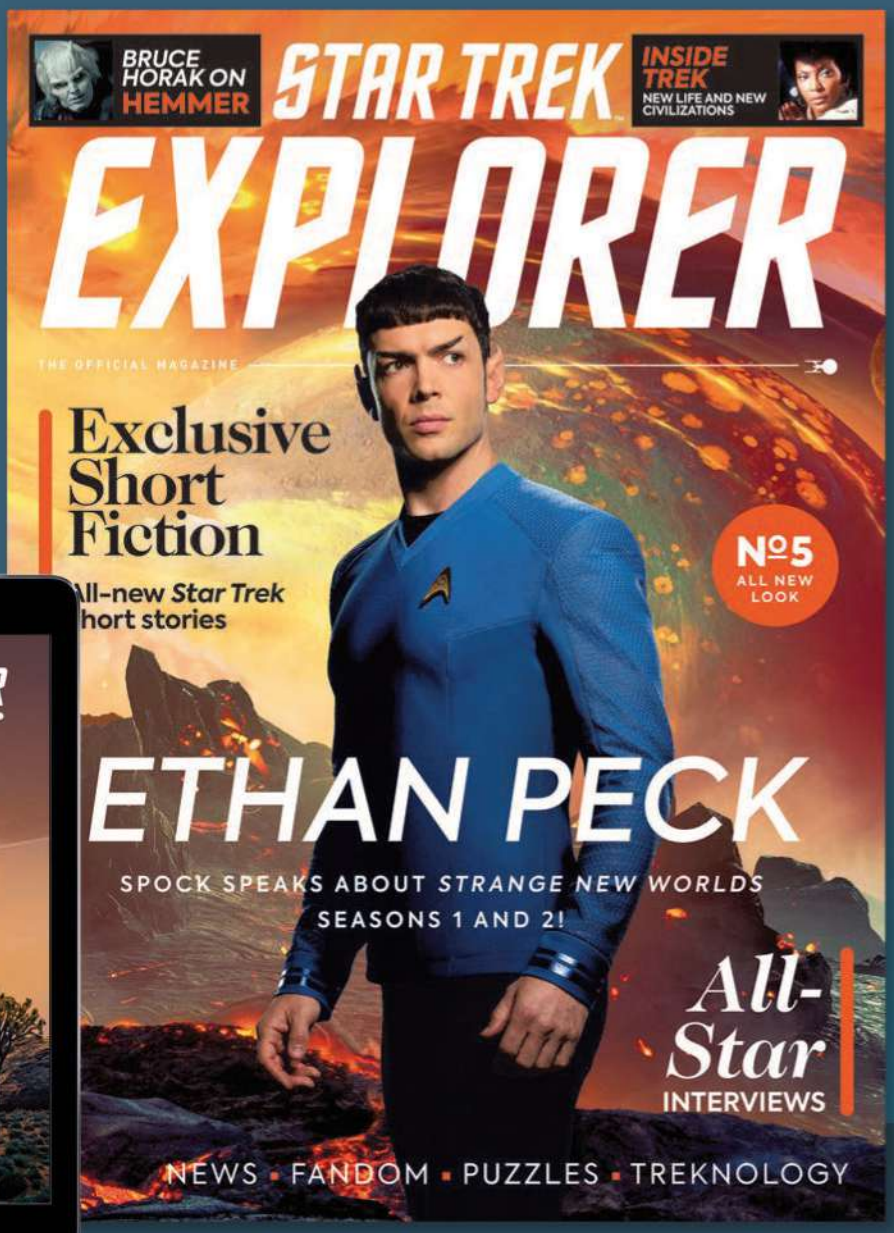

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# TALENTED TREKKERS

THE FANS INSPIRED BY *STAR TREK*

# William Marsano

***Star Trek* has been inspiring fans to embark on their own continuing missions of creativity for decades, be that as artists, engineers, writers, or rock stars. "Talented Trekkers" talks to prominent figures whose lives have been energized by the final frontier...**

WORDS: MARK PHILLIPS

*Columbo* was on the cover of *TV Guide* dated March 25, 1972, but inside was an exclusive piece that both surprised and thrilled *Star Trek fans* - William Marsano's coverage of the world's first *Star Trek* convention, held in January 1972 at the Statler-Hilton hotel, New York City.

His thoughtful, engaging article made it clear that, despite *Star Trek*'s network termination three years earlier, the series still lived on, for thousands of fans. Until then, the chances for its revival were bleak, but the *TV Guide* coverage of the convention changed that. Re-energized, even more fans sent letters asking for *Star Trek*'s return in far greater numbers. The numbers jumped from around 100 letters a month NBC and Paramount had jointly been getting in 1971 to upward of some 300 - 500 letters per day by summer 1972 - and forced executives to discuss a revival with creator Gene Roddenberry.

Many have credited Marsano's article as a significant milestone that helped launch *Star Trek* back into production, first as an Emmy-award winning animated series for NBC (1973-75) and, eventually, as the live-action *Star Trek: The Motion Picture* (1979).

"The article did let many fans know, to their joy and some relief, that they were not alone," Marsano acknowledges.

William had previously worked for *TV Guide*'s National Programming division, writing up those familiar-sounding TV listings an entire generation grew up reading. Marsano offers up the example "sometimes witless" copy, "8.00pm, *Gomer Pyle USMC*. Gomer changes a light bulb. Jim Nabors, Frank Sutton". But his dedication and professionalism paid off.

"I made an impression because I took the job seriously, even when faced with creating a five-line summary for an episode of *My Mother, the Car*," he relates. "I got to write a lot of the Close-Ups – half-page mini-features on a special event or documentary: 20-25 lines, plus photo. I sweated over them, trying to make every word count. One of my five-liners for an *Outer Limits* episode was actually remembered, and quoted verbatim to me, by higher-ups. ('Professor so-and-so has spent his life experimenting on bees. Now the bees are going to experiment on him')".

In 1972, *TV Guide*'s circulation was around a staggering 20-25 million, but it was "the classic throw-away magazine," Marsano notes, "… good for a week, and that was it". Once out of date, it went in the trash. As a result, the three featuring original series covers are sought-after collectibles, and even copies of Marsano's 1972 *Trek* convention issue fetch a tidy sum.

Marsano was promoted from *TV Guide*'s Manhattan office to the magazine's headquarters in Radnor, Pennsylvania in 1969, where he edited many celebrity profiles. But the Syracuse University graduate remained frustrated by his inability to crack the upper-echelons, as a by-lined feature writer.

"I was at the time the newest, youngest, by far, and lowest, by farther, editor on the staff," he recalls. "I was desperate to write something, anything, but I was competing unsuccessfully with our nearly a dozen staff writers, and a well-filled stable of free-lancers.

"Fortunately, my fellow editors were

also desperate. Television then was dominated by TV series that ran for years and years. How many Johnny Carson, James Arness, Lorne Greene, Ernest Borgnine and Barbara Eden profiles could we publish? Tons of them, in fact, but we cast about desperately for alternatives, to help fill 52 issues a year."

The *Star Trek* article, it transpires, happened by chance.

"I was not a sci-fi fan," Marsano admits. "I was only marginally familiar with the show. I think I watched a couple of episodes out of professional duty, but most of what I knew came from editing/re-writing episode summaries, sent to me by our West Coast office. My impression of the genre had been formed by 1930s movie serials starring Flash Gordon, accompanied by appalling special effects, which became a staple of 1950s TV.

"Few of us at *TV Guide* watched much TV," he adds. "Our days were already full of it –scripts, profiles, articles, controversies ('Does Violent TV Cause Violence in Kids?' was one of the biggest). Most of us knew more about television than regular viewers, and by quitting time each day, we'd had our fill, and then some. And, as a new father, the TV I watched most was *Sesame Street*, and *Mister Rogers' Neighborhood.*"

It was only through a chance conversation with Paramount's Shirley Gerstel that he learned about an upcoming *Star Trek* convention in New York.

"I was surprised," he recalls. "I thought the series was dead, but she insisted I call Joan Winston at CBS, who was one of the Con's prime movers. Intelligent, and relentlessly enthusiastic, she sold me on the idea of a piece in about 12 seconds, and my fellow editors, desperate as ever, agreed to let me do it. Within a week or so, I was off to New York on my very first assignment, and an out-of-town assignment, at that."

Titled "Grokking Mr. Spock (Or, may you never find a tribble in your chicken soup)", Marsano's original article treats fans with some awe, and a lot of respect. He noted, too, that convention organizers were expecting 1500 attendees for the three-day gathering. When attendance topped over 3000 by the last day, they stopped counting. Most startling to *TV Guide* readers at the time, though, was buzz that new episodes of *Star Trek* might be produced.

**"I WAS AT THE TIME THE NEWEST, YOUNGEST, BY FAR, AND LOWEST, BY FARTHER, EDITOR ON THE STAFF. I WAS DESPERATE TO WRITE SOMETHING, ANYTHING…"**

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**01** William Marsano

**02** *An early scene from the* TOS episode, "The City on the Edge of Forever"

**03** William Marsano

Asked about that electric rumor, Roddenberry told Marsano "I didn't think it was possible six months ago, but after seeing the enthusiasm here, I'm beginning to change my mind. It is possible, from my standpoint."

Marsano also noted convention-goers reflected a broad spectrum of race, economic diversity and age, from two, to 90. "I expected a posse of giddy, frivolous kids, and certainly there were enough of those," he recalls. "But most of them were not only devoted, but intelligently devoted. They cared deeply about the issues the show presented; they recognized their relation to present-day problems and issues. They were interested in the actors, of course, but they were much more interested in their characters: what they represented, the challenges they faced and how they faced and resolved difficulties.

"They felt strongly that the show was more than entertainment," he adds, "that it was challenging, hopeful, instructive and important. They wanted to save it because they felt that the brutal metric of TV economics – low ratings equal no show – had cheated the public of something it needed – and deserved.

"As for Roddenberry, I was impressed by how respectful he was of the fans and their understanding of the show. He felt rewarded by their response, that they saw in *Star Trek* what he aimed for. I had just a few minutes with Roddenberry. He was after all, being mobbed – respectfully mobbed."

Marsano also recalled that the convention represented some real science – with SF author Isaac Asimov as guest speaker, and a display provided by NASA.

Unusually, Marsano's story drew a lot of attention. "As a general rule, we didn't get a lot of reader mail," he notes, but many of the letters received expressed "that the convention had validated them and made them feel included in a large and, they said, surely growing phenomenon." All of which, later, proved true.

Occasionally over the years, while walking past the Javits Convention Center in New York City, Marsano has chatted with fans lined up for the various cons held there over the years (*Star Trek*'s 50th anniversary celebration in 2016, *Star Trek: Mission New York*, was held at Javits,) and he's encountered a few people who attended that first, back in 1972. They well remember his *TV Guide* coverage.

"I'm flattered," he says. "It's nice to think my article had some effect."

# TREK THROUGH LIFE

## FANDOM AT THE FINAL FRONTIER!

WORDS: JAY STOBIE

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# COSPLAY COLLECTIVE

*Assimilating knowledge and stories from our fandom's finest costumers*

### Classically Casual

A *Star Trek* fan since watching *The Next Generation* with their mom, Suzie believes cosplay is for everyone. "I've always enjoyed putting together costumes but take extra joy in showing that you don't have to be a master seamster to partake in cosplay," observes Suzie. "There are many different ways to dress up like your favorite characters! Sometimes I put looks together by imitating the streetwear I see on screen; other times, I buy and wear actual uniforms and screen replicas."

Inspired by the civilian looks worn throughout *Picard*'s time-traveling second season, Suzie put their creativity to the test with some very unique cosplays. "I had a lot of fun scouring thrift stores and the Internet to put together looks like Picard at the Vineyard or Raffi in the 21st century." From Picard and Raffi to Ortegas and Jadzia, Suzie's cosplays always incorporate a bit of their own personality.

### *Star Trek* Generations

For Grant, Bethany, Piper, and Daisy, the combination of *Star Trek*, family time, and cosplay is a recipe for success. "*Star Trek* is special to each of us in so many ways! It continually teaches us about compassion, courage, optimism, and acceptance. It encourages us to explore possibilities, to follow our dreams, and to embrace the wonder of our own universe. We enjoy watching *The Next Generation* and *Deep Space Nine* together, but are fans of many *Trek* shows and movies."

"We've been cosplaying as a family for a few years now at different conventions, which has been a fun way to outwardly show the passion we share. This has produced many special moments for us including great photo opportunities with other fans and with *Star Trek* celebrities. We love connecting with people on something that is so meaningful to us. If you see us at a convention in the future, please say hello!"

## THE IDIC AWARD

*Honoring fans who demonstrate Star Trek's idealistic values in real life.*

"I studied International Development and lived in Sierra Leone for a year where I met a local Sierra Leonean community leader named Esther Kanu," explains Matthew Cimmone, who credits their grandfather and *Star Trek* as inspirations. "Esther had founded a school for vulnerable women and girls in the midst of the Sierra Leone Blood Diamond civil war."

While Matthew's dream had been to become an astronaut, the fan took on a different type of mission. "To support Esther and her school, I founded Esther's Echo, an organization that echoes Esther's work to other communities in order to raise support. Most recently, one of those communities was *ours*," says Matthew. Along with *Trek* luminaries such as Kate Mulgrew, Robert Picardo, and Nana Visitor, Matthew has rallied fans to help support Esther's cause.

# SUBSPACE LINKS

*Establishing connections and friendships via a shared love for Star Trek*

## Memorable Reunions

"My family always loved the original series, so I grew up aware of, and entertained by *Star Trek*," says Jaime Lopez-Nakahama. "It wasn't until I was in my early teens that I fully appreciated the amazing storytelling, and how *Star Trek* boldly handled the social issues of the time."

Jaime soon forged a *Trek* friendship with a high school classmate. "We would somehow balance our homework with our numerous *Star Trek* mini-marathons that we would have multiple times a week after school… We attended our first *Star Trek* convention together, and remain the greatest of friends to this very day."

Even more special *Trek* bonds emerged over the years. "My husband Jere, who has loved *Star Trek* his entire life as well – his favorite series is *Star Trek: Voyager*," explains Jaime. "I live in Florida, and every year meet up with our best friend Linda, in Las Vegas. My husband and I even planned our wedding around the convention in 2017… Conventions are such a great way to connect with other fans and to share our passion for the *Star Trek* universe."

**01** Suzie as Picard in vineyard clothing...

**02** ...and as Raffi

**03** Left to Right: Cosplayers Piper, Bethany and Daisy

**04** Left to Right: Piper, Bethany, Daisy and Grant

**05** Bethany and Daisy

**06** The Borg Queen by VendulaB

**07** The *U.S.S. Defiant* by VendulaB

**08** Ruon Tarka by Levi

# QUANTUM ARCHIVES

*Chronicling the creativity of Star Trek fans through art, crafts, and more!*

## *First Contact* Foes

Fan artist VendulaB Art has skillfully brought two combatants from the Battle of Sector 001 to life in a watercolor medium. "I liked this ship from the first moment I saw it in DS9," remarks VendulaB of the *U.S.S. Defiant*, which was captained by Commander Worf during its encounter with the Borg. "The hull shape reminds me of a pebble thrown into the depths."

As for the Collective, VendulaB found the Queen's portrayal in *Picard* to be particularly noteworthy. "She's always been the epitome of the dangerous beauty of the leader of a machine nation, but it wasn't until the second season of the *Picard* series that she achieved an elegant inhumanity, mostly due to her black eyes."

## A Quest for Kayalise

"I was immediately drawn to Tarka when I first saw him on screen, as parts of myself were being represented within his character," says fan artist Levi, who also cosplays as Ruon Tarka. "My appreciation for Tarka only grew after finding out that his tragic backstory with the Emerald Chain and losing Oros had influenced everything – the good and bad – that he had been doing throughout the series."

"And because of this, he was such a more complex character with great emotional depth, than what was shown within the earlier episodes," adds Levi. "All that was elevated by Shawn Doyle's amazing portrayal throughout the series. But the main thing that still gets me thinking about Tarka and creating this content surrounding him, is that his fate is still uncertain. Did he die in the hyperfield or did he manage to make it to Kayalise; and back to Oros."

# UTOPIA PLANITIA

*Celebrating starships, starbases, and the fans who love them.*

"I have always enjoyed the kinds of work where I can use both my technical skills and my creativity and the starships in *Star Trek* have been a perfect expression of this for me," explains the fan designer who goes by the handle StarfleetDesign on Twitter. "I enjoy recreating famous canon ships from the shows as well as designing my own as illustrations, technical drawings, and detailed 3D models."

StarfleetDesign is equally fascinated by in-universe technical lore and the behind-the-scenes stories shared by Matt Jefferies, Rick Sternbach, Mike Okuda, John Eaves, and so many other talented designers. "Today, making this kind of artwork is my happy place," beams StarfleetDesign. "When I'm lost in the details, looking over old technical manuals or concept art books and experimenting with my own ideas, it helps me relax. For me it's better than any meditation."

Some of StarfleetDesign's brilliant art includes "Classic *Enterprise*," a detailed vector illustration he created using Affinity Designer which shows the original *U.S.S. Enterprise* above an icy moon, and "*Stargazer* viz Franz Joseph," where he drew the TOS-era *Stargazer* that Bill Krause designed for Season Two of *Picard*, in the style of a 'missing page' from Franz Joseph's classic 1970s *Star Fleet Technical Manual*.

**Left:** Maeve as Saavik

## SECTOR 001

*Learning about fans' 'first contact' with Star Trek*

### A Tale of Two *Treks*

"My first contact with *Star Trek* was in college, choosing between Season Two of *Next Generation* or *Star Trek* (2009), which is all the college library had to offer," remembers Maeve, who cosplays as Saavik. "I was [hooked] from there, falling in love with the original series and original movies and mostly [cosplaying] from them."

### IDIC Ideals

From the moment Christos Giannaris encountered *Star Trek*, he knew that it represented ideals he strove to uphold. "*Star Trek* is a promise of a better future in which mankind is much kinder to each other," explains Christos. "Where our petty differences are embraced as a strength rather than reason to hate. Where all races are equal, there is no poverty, and we are much kinder to our planet and the other species that live here as well. *Trek* always gives me a sense of belonging."

# THE COLLECTORS GUILD

LISA HERRERA EXPLORES RARE *STAR TREK* MERCHANDISE AND RELICS...

## What You Don't Want to Leave Behind from *Deep Space Nine*

**DS9/Terek Nor Poster**
**Manufacturer: SciPub Tech**
**Year: 1996**

I know about a lot of *Star Trek* collectibles. But I found out about this amazing 36" by 24" *Star Trek: Deep Space Nine* cutaway poster with technical call outs from a fellow fan who was looking for one and thought I'd know where to find it.

I didn't. But I started looking. The fan's picture of the poster was blurry, but I could still recognize the 30 Years Anniversary logo at the bottom, which gave me a place to start. After some precision hunting on the internet, I eventually I found a description, and learned that this DS9 poster had been limited to 2500 copies. Sad news for the fan, as I could find nowhere to immediately purchase this poster. Which meant waiting until it showed up for auction.

Which it eventually did... for me. I picked mine up in a bundle of other posters at a local estate sale auction. And of course, once I had my hands on it and saw it close-up, with all the detail and descriptive labels, I wasn't going to let it go. Truth be told, I might not even have told the original fan who alerted me to it. But I knew I would want to show it off on social media. So I 'fessed up on Discord, and let her know I would keep eye out for another one. (Which I did. And she did get a smaller version from eBay!)

## Space Station Deep Space Nine and Captain Benjamin Sisko Ornaments

**Manufacturer: Hallmark**
**Year: 2001**

I currently own 80 *Star Trek* Hallmark ornaments, dated from 1991 to 2022. Each year, almost all are carefully removed from storage in their original boxes and lovingly placed on the Christmas tree. Captain Benjamin Sisko has a place of honor near the Space Station Deep Space 9. That way, when the button for sound is pressed on the ornament, one can hear Sisko's voice while looking at his tiny, sculpted face: "To the best crew a Captain ever had. No matter what the future holds, no matter how far we travel... a part of us will always remain here, on Deep Space Nine."

One of the really nice things about the DS9 station ornament is that it has a battery-operated stand, rather than needing to be plugged into Christmas lights. That means it could sit on a desk year-round instead of only being enjoyed at Christmas. If you are looking for one, they are not hard to find on internet auction sites.

## $20 Fine Silver Coin *Star Trek: Deep Space Nine*

**Manufacturer: Royal Canadian Mint**
**Year: 2018**

From 2016 to 2018, the Royal Canadian Mint offered some beautiful *Star Trek* tribute coins for sale, including a CAN$200 gold delta that retailed for CAN$1300 and a large silver CAN$100 *Enterprise*-shaped coin that cost CAN$1200. Those are lovely - which they should be, for the price! But possibly the most magnificent of the Canadian Mint coins is the CAN$20 DS9 station, which could be taken home to treasure for *only* CAN$149. (Might even Quark balk at this?)

Both sides of the coin feature a starship's eye view of the station, with the top also containing an image of the *Defiant* emerging from the wormhole. The colors on this coin make it very pleasing to show off in its included display case.

Limited to 4500 made, these coins don't show up too often for purchase from what I see. I mean, I won't be letting mine go anytime soon!

BY CALUM COLLINS

# PRODIGY WORDSEARCH

OUR *PRODIGY*-THEMED WORDSEARCH WILL HAVE YOU AT WARP IN NO TIME!

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02. DREDNOK
03. JANEWAY
04. GWYNDALA
05. DAL
06. DIVINER
07. ZERO
08. PROTOSTAR
09. JANKOM
10. MURF

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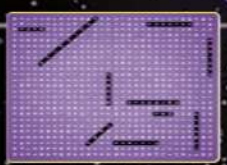
1 – 6: It's the brig for you cadet!

7 – 12: You've escaped Tars Lamora!

13 – 20: Welcome aboard the *U.S.S. Protostar!*



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Spock the Difference

To Boldly Quote

*"Compassion: that's the one thing no machine has ever had. Maybe it's the one thing that keeps men ahead of them."*

*"The acquisition of wealth is no longer the driving force of our lives. We work to better ourselves and the rest of humanity."*

*"I cannae change the laws of physics!"*

## SPOCK THE DIFFERENCE

The *U.S.S. Protostar* is blasting off on its adventures, but can you help the crew spot some last minute changes before they boldly go into the unknown?

## TO BOLDLY QUOTE

THE CREW OF THE *USS PROTOSTAR* HAVE A LOT TO LEARN — PERHAPS SOME OF THESE FAMOUS BITS OF STARFLEET WISDOM CAN HELP?

"_____: THAT'S THE ONE THING NO _____ HAS EVER HAD. MAYBE IT'S THE ONE THING THAT KEEPS MEN AHEAD OF THEM"

**DR. MCCOY**

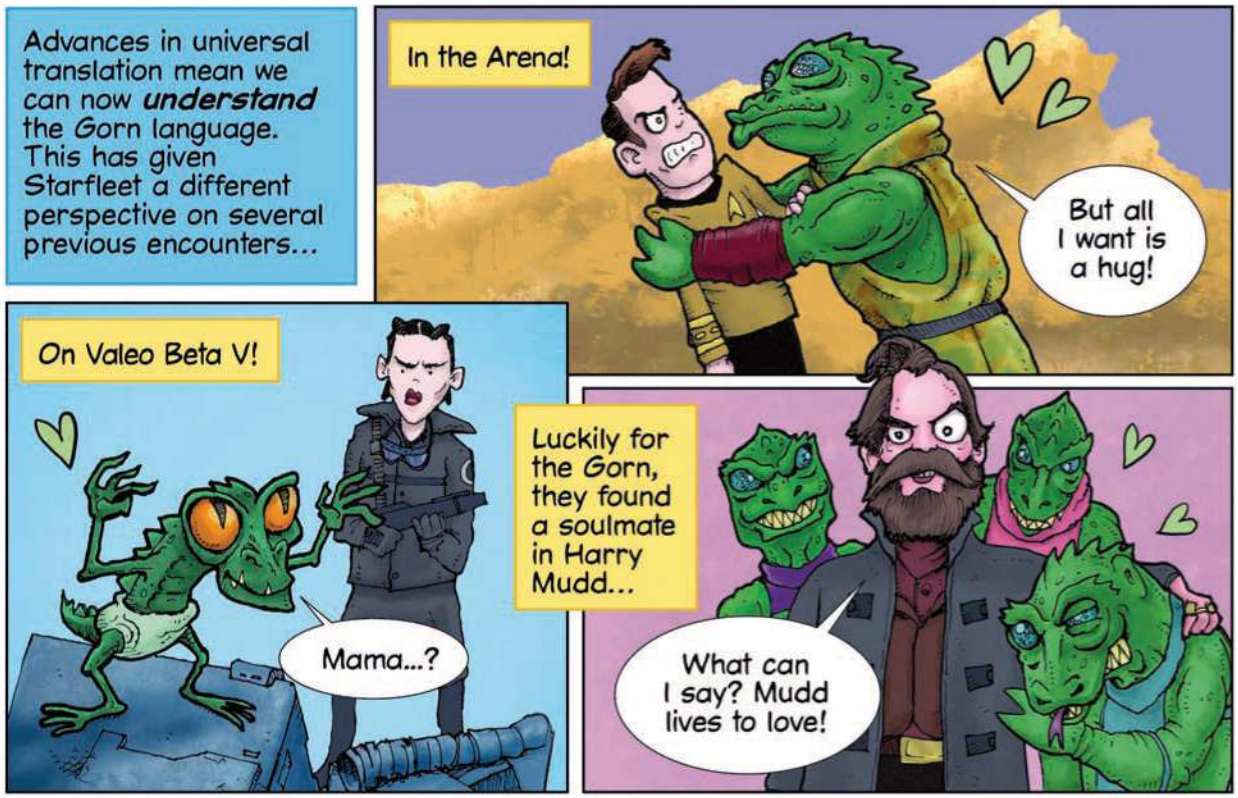
"THE ACQUISITION OF _____ IS NO LONGER THE DRIVING FORCE OF OUR LIVES. WE WORK TO _____ OURSELVES AND THE REST OF HUMANITY."

**JEAN-LUC PICARD**

"I _____ CHANGE THE LAWS OF PHYSICS!"

**MONTGOMERY SCOTT**

## THE WARPED FACTOR: *The Lovelorn Gorn!* (or How the Big Green Meanies Have Been Misunderstood) by Coop


Advances in universal translation mean we can now *understand* the Gorn language. This has given Starfleet a different perspective on several previous encounters...
In the Arena!
But all I want is a hug!
On Valeo Beta V!
Mama...?
Luckily for the Gorn, they found a soulmate in Harry Mudd...
What can I say? Mudd lives to love!

STAR TREK EXPLORER

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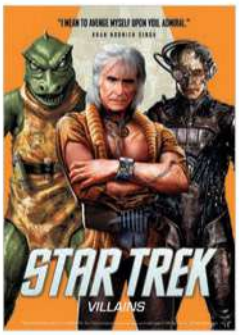


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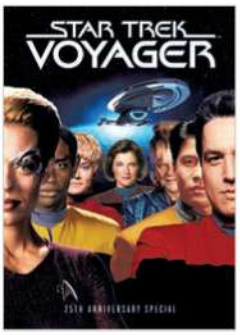


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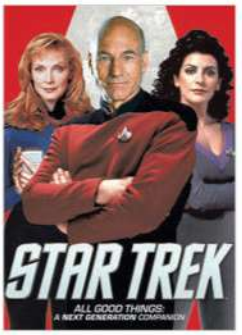


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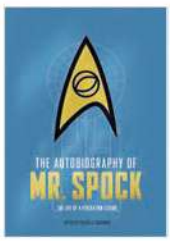


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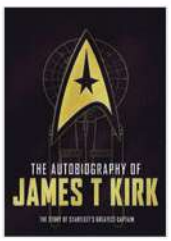


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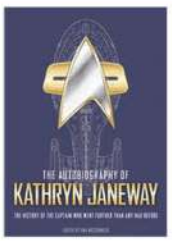


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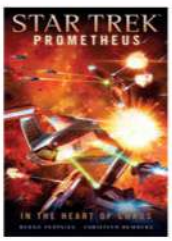


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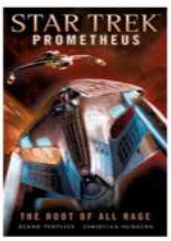
**In the Heart of Chaos**

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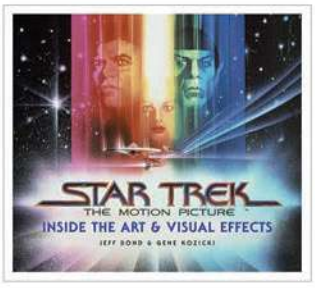


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# STAR TREK EXPLORER

THE OFFICIAL MAGAZINE

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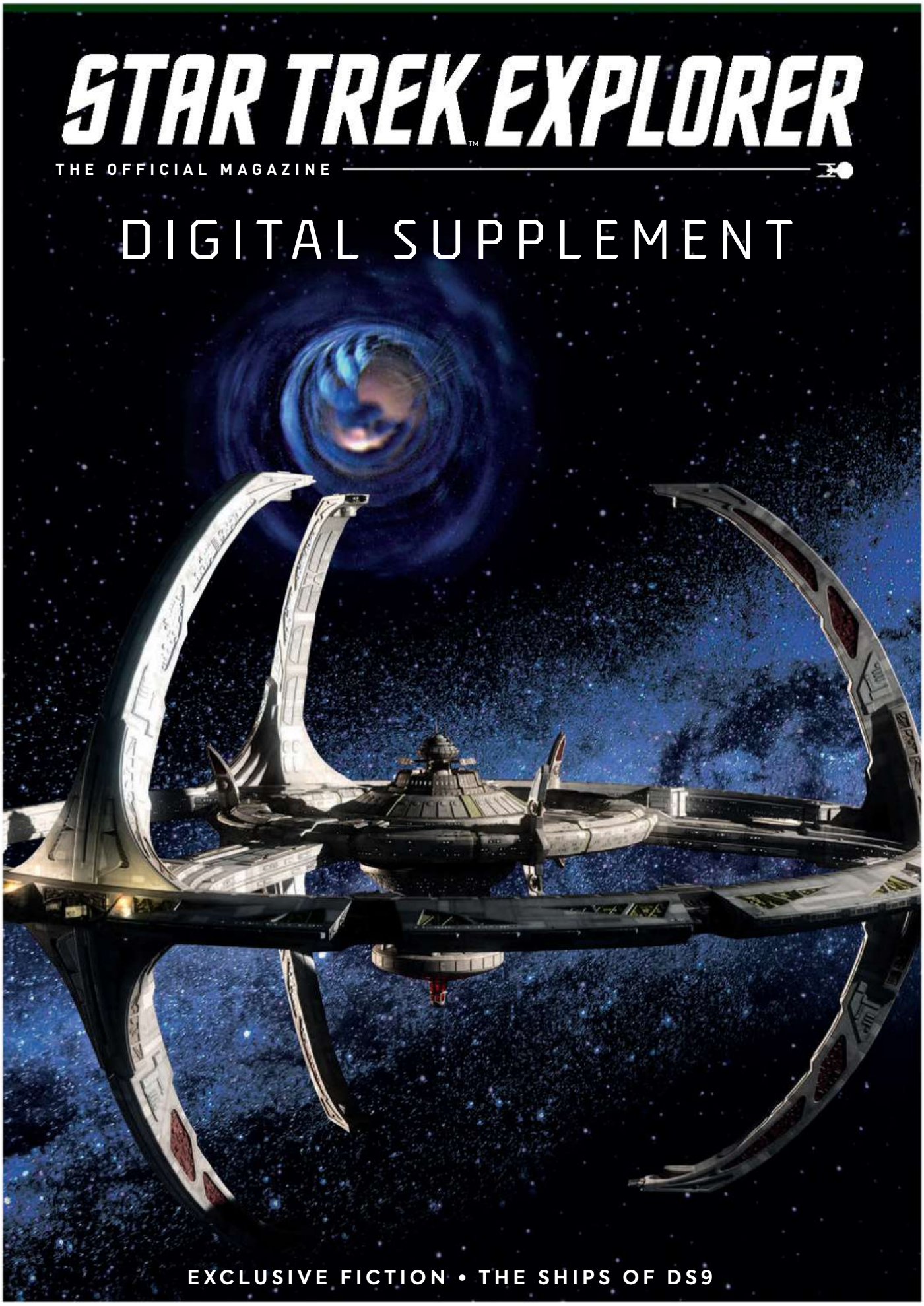

EXCLUSIVE FICTION • THE SHIPS OF DS9

# Captain's Log

This sixth issue of your subscriber exclusive digital edition of *Star Trek Explorer* sees a bit of a change in format this time out, with the inclusion of some stunning *Star Trek* visuals from the franchise archives!

For those of you wondering where the coloring pages are, worry not - we're planning to have some more next issue, but we thought you'd like to get a first look at some of these fantastic spaceship images!

This digital special also features a special *Star Trek: Deep Space Nine* story from Michael Carroll, perhaps better known for his work on the long-running British comic, *2000AD*, and another smashing story from author John Peel, this time bringing us a *Star Trek: Enterprise* adventure, which you could say has a twist in the tale!

Let us know what you think! Our hailing frequencies are open!

John Freeman
***Editor***


STAR TREK EXPLORER

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# Frontier Medicine

STORY: MICHAEL CARROLL
ILLUSTRATION: LOUIE DE MARTINIS

Gentle laughter and the clinking of cocktail glasses reached Julian Bashir even before the turbolift's doors opened.

He stepped out into the cruiser's opulent reception room to be greeted by wide smiles and firm handshakes from people who seemed far too eager to be his friend, which did little to quench his imposter syndrome: his graduation from Starfleet Medical Academy was still eight days away and yet here he was, being treated to a luxury cruise to the Ferenginar system by the Onotark Corporation. They did this every year hoping to recruit the Academy's best and brightest as medical researchers.

After ten minutes of uncomfortable small-talk with an Andorian woman who laughed a lot but never smiled, Bashir spotted a familiar face and politely excused himself.

Standing with his hands casually clasped behind his back and peering down at the long buffet table, Stosk glanced up as Bashir approached. "Julian."

Bashir surveyed the wealth of food on offer. "I must say, I could get used to travelling first-class." He turned back towards the other partygoers, all dressed in their finest and looking immaculate. Keeping his voice low, he said, "But they are laying it on a little *thick*, wouldn't you say?"

Stosk nodded. "Indeed. When they interviewed me I was clear that my loyalties could not be bought, yet they still invited me on this trip."

"They promised me a staff of eight, top-of-the-range equipment, and an unlimited budget. You?"

"Comparable. I would be permitted to spend twenty per cent of my time on projects of my own choosing."

Bashir smiled. "Hah! Well, now, I can see why that would be very tempting for you! Unless you've abandoned the search for a better treatment for Purggraf's?"

"I have not." Stosk abruptly turned his attention back to the buffet table, and nodded at one tureen in particular. "*This* one has more the appearance of a terrarium than a dish. There are live creatures within."

"Probably beetles," Bashir said, backing away a little. "The Ferengi do have a fondness for crunchy arthropods."

"I would suggest that almost all arthropods, as they possess an exoskeleton, would be considered crunchy by most standards."

"True."

Vulcans didn't give away much, but Bashir knew he'd hit a nerve. Early in their first year in the academy, Stosk had come to Bashir for advice: "Julian, I have chosen to study Purggraf's Toxaemia. It is a—"

"Don't tell me, I *know* this one," Bashir had said, eyes closed as he dredged up the memory. "Parasitic infection, extremely rare. One hundred percent fatal in humanoids if the correct treatment is not administered at the correct time. After the initial infection it becomes dormant and undetectable. It's so similar to our own microbes that it passes through even the most stringent teleporter filters. At some point between eight and eleven years after infection, the parasite begins to release a venom that will kill the host within four days if not treated. Correct?"

Stosk nodded.

"And the treatment itself… Blood-platelet filtering to purge the venom, then tightly-focused bursts of x-rays to destroy the parasite itself. And that's the tricky part, isn't it? Finding and killing a single lightning-fast microbe-sized beastie with a beam a hundredth the diameter of a human hair."

"Again, correct. I wish to discover a faster, more effective treatment."

They had pondered on the problem on-and-off over the following eight months, and made little progress, but that wasn't the point. It was the shared puzzle that they'd enjoyed, the distraction from countless lessons about much more common ailments.

Now, the best part of a decade later, it occurred to Bashir for the first time that perhaps Stosk had not chosen to study the rare condition on a whim… but this wasn't the time to ask about it.

They quickly moved past the bowl of squirming, sauce-drenched beetles in search of more palatable dishes.

"Tree-mould salad," Bashir said. "That looks safe enough. Can I tempt you?" He reached out his hand and as his fingers touched the serving spoon it juddered out of the way. "What…?"

The floor trembled and the dishes on the buffet table rattled.

"That's… worrying," Bashir said. "We're travelling at warp *seven*…"

Stosk finished the thought. "There should not be turbulence."

A familiar high-pitched note behind him – a transporter. Bashir spun around in time to see a circle of armor-clad figures materialize in the center of the stateroom, each one facing outwards, large guns in their hands.

A tall, broad-shouldered human male in full body-armor fired his gun into the ceiling. "Everyone face-down on the floor! Hands where we can see them!"

The partygoers quickly got down on the floor, and Bashir did the same, but a crew member – a young Ferengi – had remained standing, his arms outstretched, hands open and empty. "Please," he addressed the circle of intruders. "Let's all remain calm. If it's *money* –"

The large man stepped away from the circle, glowering at the Ferengi. "Ears like that, and you still got a problem hearing? Or maybe it's a problem *listening*?"

"I… I don't under–"

He swung the butt of his gun in a smooth, practiced arc that intersected with the Ferengi's head, knocking him to the floor.

Bashir instinctively began to move towards the Ferengi, but a firm voice beside him said, "*No*. Remain in place, Julian."

He looked up to see Stosk calmly walking towards the intruders. "Mister Irons. So the time has come?"

The man nodded, and tapped the comm-badge on his collar. "He's here. Beam her in."

Behind him, the armed intruders each took a few steps forward, widening the circle, as a teleportation glow appeared at its center.

Bashir recognized the machine: an old med-pod. Seventy years out of date, at least, but they were still in common use on the fringe worlds. At the heart of the pod, strapped to a vertical table and hooked into it with dozens of tubes and cables, a middle-aged human woman scowled at Irons. "Get this done."

"Make progress," Irons said to Stosk, "and make it fast." He scowled around the room once more. "Any heroics, any noise, anything I don't like, you all die. Do *not* test me on this."

As Stosk began to examine the med-pod's readouts, Bashir couldn't help doing the same. There was something familiar about the

## "EVERYONE FACE-DOWN ON THE FLOOR! HANDS WHERE WE CAN SEE THEM!"

configuration of the tubes and attachments. *Filtering her blood… And that's a modified X-ray emitter bolted to the side. Elevated heartrate, slightly low pressure, temperature two point six degrees above normal…*

He watched as Stosk tweaked the pod's controls… and knew now what was happening. The patient was suffering from Purggraf's Toxaemia.

*Stosk is working with them. He's part of their group. Must have enrolled in Starfleet Medical just to study the disease… and all this time they've been waiting for that tiny window before death when the condition is treatable.*

Now, the Vulcan was running a medical tricorder along the woman's outstretched left arm.

"Well?" Irons barked. "What's taking so long?"

"This is a delicate procedure, Mister Irons," Stosk replied. "It cannot be rushed. The parasite tends to lodge in the extremities but… pin-pointing its location could still take several hours, if not days."

"Days?" the woman said. "Stosk, I don't *have* days. If word gets out that I'm sick my up-line will dismantle my operations and hand the pieces to my rivals. You do *not* want to be on my bad side if that happens."

Bashir took a deep breath. "I can help."

Irons pulled a large, laser-edged knife from his belt. "You can *die*."

Stosk said, "No! I… Bashir is a more accomplished physician than I. We… *need* him."

The woman narrowed her eyes as she gave Bashir a slight smile. "Julian Subatoi Bashir. Yes, I know your name. Word is you're the cream of this year's crop. Let him up, Irons."

Bashir pushed himself to his feet, clenched his fists to stop his hands from trembling as he approached the med-pod. He raised the woman's arm and pulled back her sleeve. "Distended veins…" He gently reached out towards her right eye, pulled up the lid. "Look up. Now down… Jaundicing, myokymia. and a touch of strabismus… The venom is already taking hold." He turned to Irons. "I need a *general-purpose* tricorder, not a medical one. And remove your left glove: put it on the patient's left arm."

The big man smirked. "You don't give me orders, boy. I'm the one—"

"You'll do as I say if you want your boss to live. Unless you've already made contingency plans with *another* faction of the Orion Syndicate?"

"No one questions my loyalty! You—"

"Just do it!" the woman snapped. "Get him the tricorder—and the glove!" She turned back to Bashir.

"You're as insightful as Stosk's reports suggest, Bashir. My name is Seph Magdiel, and, yes, I do have connections with the Syndicate. I'm impressed that… you were able to deduce that."

"Your people boarded a ship travelling at warp speed by magnetically locking their armored suits to the hull before beaming themselves in. That's one of the Syndicate's signature moves."

Magdiel smiled. "I'd offer you a *job*, Bashir, but I know you… you wouldn't…" Her voice faded as her head dropped to one side.

"She's out... Tricorder – now!"

Irons handed him a general tricorder, and he flipped it open and held it over Magdiel's heart. "Temperature's climbing, respiration becoming labored… Irons, the glove. Quick as you can. Stosk, disable the blood-filtering."

The Vulcan was rapidly typing on a datapad linked to the med-pod. "Julian, that would permit the venom to build and greatly shorten the patient's life-expectancy."

"I *am* aware of that. Now do as I say, Stosk!"

A large hand grabbed Bashir's arm, spun him around. Irons' laser-knife was inches away from his face.

"ANY HEROICS, ANY NOISE, ANYTHING I DON'T LIKE, YOU ALL DIE. DO NOT TEST ME ON THIS."

"You think you can get out of this by *killing* her?"

Bashir dry-swallowed, but refused to look away. "I took an oath to preserve *all* life, Mister Irons. Trust me, this is her best option."

Irons stepped back. "You'll save her or I swear I'll obliterate every last –"

Bashir had already stopped listening. "Stosk, on my mark, hit her with a one-second X-ray burst, lowest setting, full-body." He flipped open the tricorder and held it over Magdiel's heart.

As he maneuvered the X-ray emitter into position, Stosk said, "Julian, the parasite cannot be detected by an ordinary tricorder. It –"

"The parasite is hard to kill because it's *fast*. It runs from the X-rays straight through the heart to the first safe place it can find." Bashir peered at the general tricorder's display. "We can't detect the parasite itself, but we can detect its *venom*. The venom contains minute traces

of necrodioxide. Because that's so rare, a medical tricorder detecting it will double-check and *triple-check* in case of an erroneous reading. That process takes a few seconds, but that's long enough to be fatal. A general tricorder will report *instantly* when it detects the necrodioxide." He turned to Irons. "You understand what you have to do?"

"I… yes. She is *not* gonna like this."

"Not my top concern at the moment." Bashir looked from Irons to Stosk, and back. "No hesitation… Take hold of her wrist, and get ready. Stosk… Do it!"

It took less than a second. The Vulcan activated the X-ray emitter, bathing the patient's body in a brief white glow—

- Bashir saw the tricorder's readout blink, and yelled, "Now!" –

- and Irons lashed out with his laser-knife.

Seph Magdiel's left forearm slipped out of Irons' armored glove and thumped heavily to the floor, the wound already cauterized by the white-hot knife.

Bashir stared at the medical tricorder. "Come on… come on…" He stepped back, unable to hide his grin. "Venom levels have stabilized – we *got* it. Stosk, restart the blood-filtering to purge the remaining venom."

He picked up the severed arm and handed it to Irons. "A souvenir."

Magdiel recovered consciousness as Stosk was disconnecting her from the Med-Pod. "You… you cut off my arm!"

"It was the only option," Bashir explained. "The glove shielded your arm from the X-rays, gave the parasite a safe place to hide."

The woman looked down at the stump. "I guess I've had worse." She turned to Irons. "We're done here."

"We should plunder," Irons said. "Ship like this is worth millions –"

"No. We take nothing." Magdiel leaned on Bashir's shoulder as she stepped away from the med-pod. "I owe you for saving my life, Doctor. And I'm repaying that favor right now by allowing everyone to live."

Bashir nodded. "That's… generous."

She smiled. "You'll be an exceptional physician, Julian Bashir. But *this*…" With her remaining arm she gestured to take in their lavish surroundings. "This is not for you. You should go where people need you most. On those pampered Federation worlds there's little you can do that others can't. But out there, on the *edges*, where supplies are low, and needs are desperate… There you can make a *real* difference."

As he beamed out with the intruders, Stosk raised his hand in a Vulcan salute. "Thank you, my friend."

Bashir didn't notice. He was already tending to the young Ferengi crew-member.

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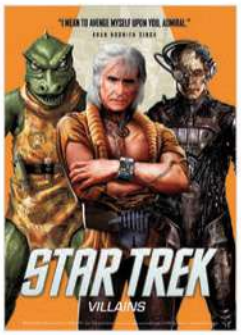


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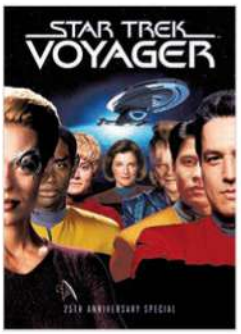


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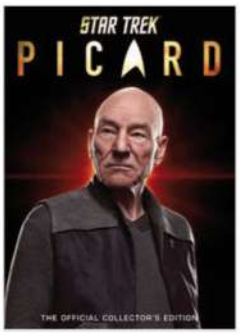


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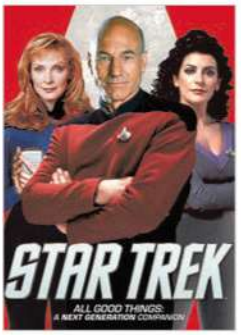


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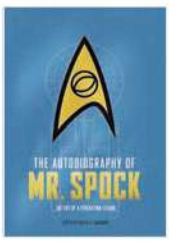


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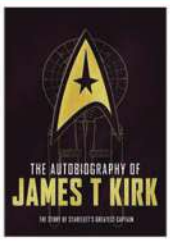


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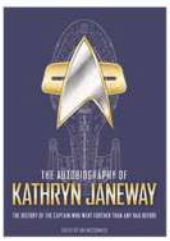


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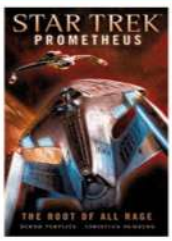


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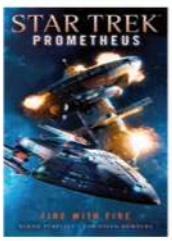


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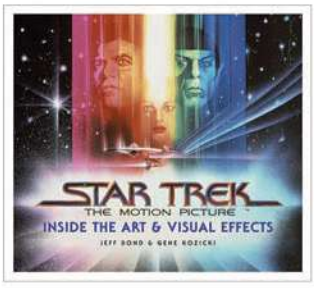


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EXCLUSIVE FICTION

# *Control*

STORY: JOHN PEEL
ILLUSTRATION: LOUIE DE MARTINIS

Chark was hunting. Normally, this was simply a matter of it sliding through the scrubby brush until it drew close enough to a victim to be able to feel its thoughts. Chark could then send out its thought controls that would compel its victim to see the hunter as something harmless and comforting until Chark was close enough to pounce and extrude its feeding tubules and absorb the life-energy of its victim – along with the memories and thoughts of its prey. Chark learned from these memories, making it a swifter and more deadly predator. Generally it could find a Swift Four-Leg or even a Slouching Two-Leg without difficulty, but for some reason its hunting was resulting in nothing at all this day. Chark cast out its mental web as far as it would reach, but neither Four-Legs or Two-Legs were within range.

This was not a real problem quite yet. Chark was only mildly hungry. But Chark was small, and rather shapeless, and could only travel quite slowly. It might be hours before something came within its mental range, and *that* could be troublesome. Why were there no potential prey beasts within range? This had never happened in all of Chark's experience. There were *always* potential victims, and yet… now, there were none. It was disturbing.

And then there was *something*, at the edge of Chark's senses; something the hunter had never felt before. It wasn't a prey animal Chark had ever come across before. It had a very strange feel to it. But it was coming closer, and soon Chark would be able to read its thoughts. But this strange creature was obviously the cause of the missing prey animals. It felt *wrong* somehow, though not exactly dangerous. But it must have troubled the Four-Legs and Two-Legs and caused them to flee. Well, it may have caused the problem for Chark, but it was able to think, and so it could be the solution to Chark's troubles. As soon as it came close enough, Chark would attack this *stranger* and so feast. End of problem.

As it drew closer, Chark could read its thoughts and emotions more clearly. And became more and more disturbed. This was not a prey beast of any kind. And its thoughts were stranger and more complex than any Chark had ever absorbed before. Unlike any animal Chark has ever encountered, this creature had an odd awareness. It had purpose and determination, and not to do with eating. It was… *curious*. It was looking for things, and it didn't even know what things it was seeking. Anything that caught its attention, that appeared interesting.

It made no sense.

And… it was really intelligent. Intelligent in a way Chark had never experienced before. Its thoughts darted in complex fashions, centering on many things at once. Most animals thought of food or a safe place to rest, but those ideas were very low in this one's consciousness. It was focused mostly on looking for… rocks. Rocks? That made no sense to Chark, and he pulled further at the threads of thought. And it was loss for a few seconds in a web of complicated thoughts.

The beast gave itself a *name*. A designation to identify itself to others. How bizarre! *Lieutenant Savannah Preston…* Or *Vanna* to her closest friends. And with that thought came a very disturbing image of this Vanna doing complex and disgusting things with another member of her species…

*Her…* This creature had two sexes! Frankly, Chark could not comprehend this. It was something to do with making offspring, though what this Vanna beast had been doing wasn't with the aim of reproduction but entertainment. It made absolutely no sense – any reasonable creature would reproduce as Chark did – by feasting and then splitting into two equal halves. This was some vague information in her mind that any offspring she produced would be small and helpless and in dire need of looking after, lest it become prey. *Absurd!*

Well, it wasn't interesting or relevant, even if it was close to the surface of Vanna's mind and thus presumably important to her. Chark scurried about in this strange mind some more, and discovered even weirder things. This Vanna thing wasn't native to Chark's world!

Wait, what was a *world*? Chark followed the thread, and was almost paralyzed by what it revealed. This place where Chark lived was a world, it seemed. It wasn't flat and endless, as Chark had always assumed, but a roundish thing that hovered in… well, nothing. Again, it was meaningless at the moment to Chark. But it seemed that there were lots and lots of these floating balls spread out in nothingness. And this Vanna was of some kind of a construction that could move through the nothing from world to world. She called it the *U.S.S. Enterprise*, and she was attached to it by fondness and duty. And she had what she called a *job* on this *Enterprise* as a geologist. She studied rocks, and they somehow told her things. Well, this explained her odd interest in rocks, at least, even if it made no logical sense.

## WHY WERE THERE NO POTENTIAL PREY BEASTS WITHIN RANGE? THIS HAD NEVER HAPPENED IN ALL OF CHARK'S EXPERIENCE...

All of this time, the Vanna creature was drawing closer, and her thoughts were growing clearer and more complex, and making more sense. In just a few moments, Chark could leap out at her and start to feast. While it waited, though, Chark probed deeper into the mind of this new thing that had arrived. The *Enterprise*, it seemed, was moving from world to world on some sort of quest that Chark couldn't make any sense of. But there was life on many of these worlds. And Vanna had never heard of any creature like Chark on any such world.

There were no predators like Chark on these other worlds. And there were hundreds – if not thousands or more – of potential prey.

And the *Enterprise* traveled freely from one world to another…

If Chark went along with this *Enterprise*, then it would never have problems feeding again. There would be prey everywhere, prey that didn't know about Chark and had no protection against Chark's mind power.

And a new thought, something that had never before occurred to Chark, seized the killer: there was no need to kill this Vanna thing. Chark could make her see it as something desirable, like one of the silly rocks she sought, and she would take it back to the *Enterprise* with her.

And there would be lots and lots of food there.

The more Chark considered this new concept, the more it liked it. With its ability to control what these *Enterprise* creatures saw, Chark could keep a reserve of future victims that would never, ever see Chark as a predator. Chark could feast as much as it liked, and gain strength to split into two beings. And each new world that the *Enterprise* flew to, one or more Charks could remain behind and feast forever…

The future was unlimited. To eat and breed and spread unrestricted, and the Vanna creature and her kind would unwittingly aid Chark's plans. This was a destiny Chark had never seen before, but it could not pass up this huge potential. And the first step was to control the Vanna.

She was close enough now for Chark to perceive her directly, instead of just through her thoughts. She was a Two-Leg, but not like any Chark had feasted on it the past. She had a very strange appearance, all bumps and curves and other odd shapes that meant nothing to Chark but that obviously appealed to others of her herd. Chark focused on appearing innocent and alluring to her, and he could feel the wave of pleasure passing through her as she "saw" how Chark imitated a small

rock specimen. Happily, the Vanna snatched up the predator and stored it in a pouch.

Chark's plan was working. It remained in its impersonation of a pretty rock while she did various other odd and uninteresting things, and then it felt her intent to return to this *Enterprise*. She talked to a small thing, telling it: "Preston to *Enterprise*. One to beam up."

For a moment, Chark was gripped by sheer terror. A strange, horrifying sensation crept across its body. Chark wanted to lash out somehow, but couldn't feel anything there to react against. And then, confusingly, it found itself in a strange enclosure. It was made mostly of metal, but it was somehow pervaded by light. Chark could sense another Vanna close by the first, one that had not been close a second before, and then, as its emotions slowed down and it could react normally again, it felt many, many more of the Vanna creatures.

"Welcome back, Lieutenant," the new Vanna said.

"Thanks," the old one replied, holding up the sample bag with Chark inside. "Lots of great samples this time."

"Have fun playing with your rocks," the second Vanna said. The first one laughed and walked to one of the metal walls. Part of it opened up and allowed her through into a longer, thinner metal room. Chark could feel dozens of other Vanna creatures all around. She had returned to her herd.

Now it was time to plan. Chark knew that no matter how large a herd was, it always had a single leader – the one who made the decisions, and led the others. The strongest, wisest, wiliest member of the herd – that was one Chark needed. If it could control the mind of that one, then it could control the herd. Chark burrowed into the thoughts of the Vanna carrying it, and there was the answer. The leader was an Archer. *That* was who Chark needed. But where in this *Enterprise* of enclosed metal rooms was the Archer to be found? Chark nudged the thoughts of the Vanna, who promptly crossed to what she thought of as a *computer interface*, and there she typed in a query. "Captain Archer's sleeping in his room," the Vanna muttered to herself. And then: "So why do I care?" She didn't, of course, but it was vital information for Chark.

Another gentle mental push, and the Vanna went over to the Archer's resting room. It couldn't have been more perfect for Chark's plans; if the Archer slept, it would be the simplest possible procedure for the hunter to slip into this creature's mind and take it over.

Then Chark hit its first snag. He tried to get the Vanna to open the Archer's door, but she couldn't do it. Chark didn't understand it fully, but it seemed that there was a way for someone to prevent those door-things from opening if the someone wanted

## IT WAS REALLY INTELLIGENT. INTELLIGENT IN A WAY CHARK HAD NEVER EXPERIENCED BEFORE...

to be alone. *That* he could understand – it was much safer to sleep alone and in somewhere protected. But the Vanna couldn't get inside the room to the Archer without waking him up.

But that didn't mean that Chark couldn't. Chark was smaller, and more flexible, and needed only a small space in which to slip. There was something called an *air conditioner* that would grant it access to the Archer's sleeping quarters. Chark concentrated its thoughts and diverted any of the local creatures from coming close, and instructed the Vanna to open the access vent. As soon as she did it, Chark erased her memories of this and of ever having seen it or the pretty stone Chark had pretended to be and dismissed the Vanna. She wondered for a moment what she was doing outside the Captain's room, then shrugged and wandered back to her lab.

Chark oozed through the small vent and into the metal room beyond. There, on a raised portion of the floor, was the Archer, and Chark could feel the waves of sleep imprisoning the herd leader. Spreading his aura of gentleness about itself, Chark slid across the floor toward its unsuspecting victim.

There was a second being in the room, but it was neither a Vanna beast nor an Archer creature. It had a more primitive mind, not as complex as the others. It was probably some prey beast that Archer would devour upon waking. As precaution, Chark was sending out its mental waves to make the beast see Chark as something pleasant and comforting, but the predator was not expecting any problems as it concentrated on its attack of the sleeping Archer creature.

As a result, its dying thought was: *Why didn't this ravening monster see Chark as something pleasant and appealing? How could such a simple creature see through Chark's illusions?*

Porthos gazed up at Archer, sleeping on his bed. Porthos was very attached to his human, but there were times when… well, frankly, he left something to be desired. Archer was terribly affectionate and considerate, and often gave Porthos nice surprises.

This was not one of them. Regretfully, Porthos surveyed the mess.

*Worst chew toy ever.*

*U.S.S. CENTAUR* (CENTAUR CLASS)

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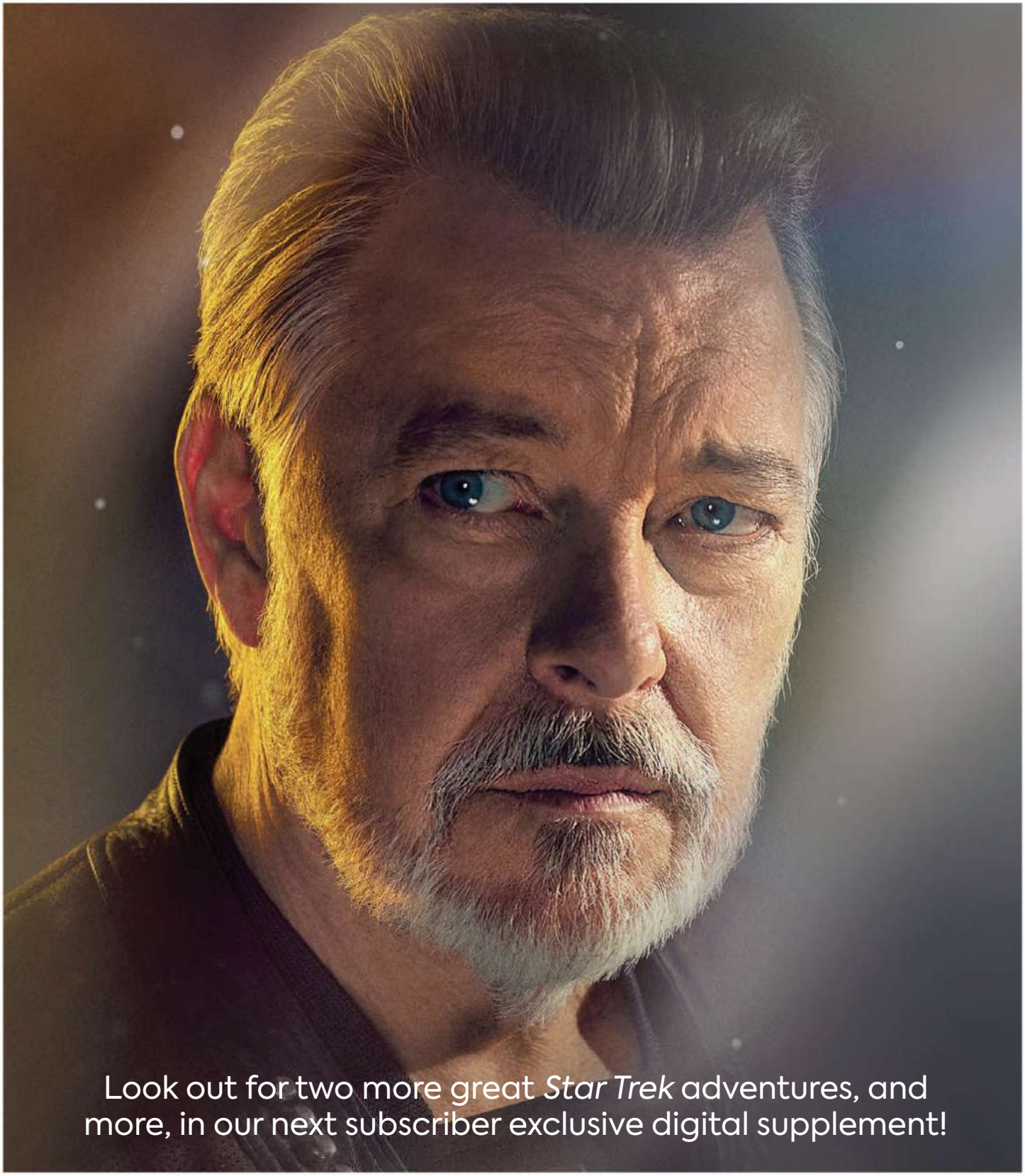


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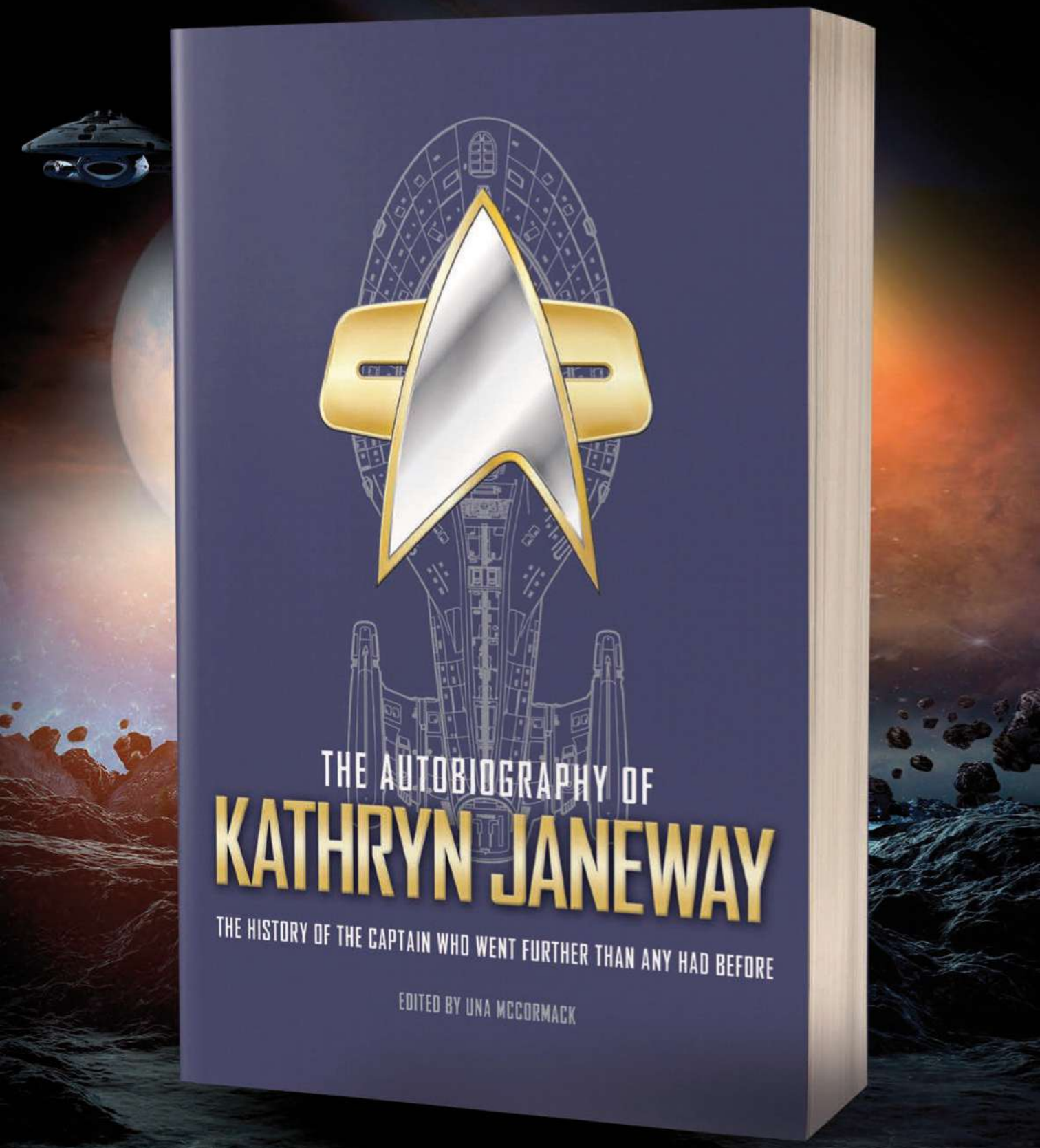
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